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Catalogue of Engravings by Ferdinand Gaillard

Exhibited at the Grolier Club
29 East Thirty-second Street
From Friday, November 9, to
Saturday, November 24, MCM

THE DE VINNE PRESS

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[*The following extracts are from the prefatory note written by Beraldi for his Catalogue of Engravings by Gaillard* (*Les Graveurs du XIX^e^ Siècle*).]

FERDINAND GAILLARD, engraver and painter, was born in Paris in 1834. He was a pupil of L. Cogniet and the École des Beaux Arts (I omit the apprentice work under Hopwood and Lecouturier, about 1853, and the fashion-plates made to obtain means of subsistence, "pot-boilers"); received the Prize of Rome in 1856; was decorated in 1876, made an officer of the Legion of Honor in 1886, and later became president of the *Société des Graveurs au burin.*

The time is not come to undertake a monograph on Gaillard's work, which is not complete, and to rank definitely an engraver who has astonished us already by his works, but who, perhaps, reserves for us still greater surprises. To praise the man who now stands at

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the head of French engravers is superfluous; to subject him to paltry criticism would be out of place. But, without wishing to give a definitive judgment, it is at present certain that — though he has not said his last word — the engraver of the *Man with the Pink* and of the portrait of *Dom Guéranger* is one of the rare artists who in this century will merit the title of great engraver.

Great engraver! Gaillard is that to-day, and for all time, by his drawing, by his extraordinary and personal qualities of execution. A marvelous draughtsman, he possesses also that which makes the great masters of the graver: an individual manner which enables one to recognize his plates without the aid of his signature. He has broken through the formulas by which the *École* usually holds engravers in bonds. A *Gaillard* is as characteristic and is recognized as easily as a *Robert Nanteuil.*

To say that Gaillard is one of the great engravers of his century does not suffice: he is absolutely a great engraver, and several of his plates rank with those of the engravers of any period. This statement will seem extravagant to those timid and conservative spirits who dread according their admiration except to the engravings already consecrated by the approval of former generations; but what matters it?

We used the words *surprise* and *astonishment* intentionally. That, in effect, was the very characteristic impression which the advent of Gaillard produced; and even to-day, however much he may be undisputed and admired, there is always a degree of astonishment in the sentiments which the appearance of one of his works provokes.

From the point of view of anecdote, it is interesting now to note how he was received.

The first article concerning him was a lecture under three heads, in solemn style. Piquant item: said lecture was addressed to the engraver in 1860, by that same *Gazette des Beaux Arts* which, since, might justly consider as its best title to glory that it published the plates of Gaillard!

Here is the article:

"The contribution of Gaillard, pupil in the third year, consists of two drawings and one engraving after the portrait of Jean Bellini. Executed in a laborious manner, weak and feeble, the drawings do not offer a single attraction. The engraving is of a soft aspect; the lines, parallel, hard, thin, finical, and without cross-hatching, indicate a hand light and patient. It is probable that it is a dry-point rather than the work of the graver. The effect is soft and downy, and the planes, indicated by hardly perceptible gradations, are lost in a vague and uniform

tint. It seems like a mist that a breath might dissipate."

So far, very well. Now the slap:

"But at Rome, during the days of serious study which he must still pass in the City of the Arts, M. Gaillard should wisely search, in preference to fantastic styles, for the secret of the great artists, Italian, French, German. These masters have comprehended engraving in a way to produce, not eccentricities which fashion adopts and drops successively, but masterpieces, finished and imperishable. They have at the same time laid down rules from which Art cannot deviate without departing from its purpose, and, for example, as Emeric David has said, 'to many excellent qualities they added a warm line, spirited, brilliant without abuse, at once fine and delicate and deep and strong; a tone generally firm; broad lights, differing in quality, intelligently managed, causing it, in a measure, to be forgotten that the eye sees but two colors.'"

Ah! What a lecture! Severe but unjust! Advice of a grandiose vagueness which is the limit of the ignorant.

The artist brought himself into notice by a series of works of a most admirable and individual character: the *Oedipus* of Ingres, the *Vierge de la Maison d'Orléans*, the *Wax Bust* in the Museum of Lille, the *Twilight* of Michelangelo, plates of small size, but engrav-

ings of the highest importance. But above all it is by the admirable portraits of *Pius IX*, *Leo XIII*, and *Dom Guéranger* that he attained a definite position and became the most celebrated engraver of his time. In these he is an original master, and not only an engraver, but a painter. There, too, he surprises and astonishes.

Is it not amazing to see a religious artist, whose work forms a sort of Catholic cycle (it is said of him that he engraved the Pope, the King, the Bishop, the Abbot, the Jesuit, the Sister, the Editor of *L'Univers*), being in art, not an idealist, but an absolute realist, seeking the expression of the countenance in the innumerable surface details which the face of man affords, in the almost microscopic analysis of the skin, not omitting the slightest roughness nor the most imperceptible wrinkle ?

When, in 1877, he exhibited the portrait of a woman (the engraver's aunt), of which the drawing is now in the Luxembourg, he did more than astonish ; it was then said of him : " This *artist chercheur* shows us works whose amazing peculiarities must affright conservative souls." Indeed, Gaillard has never carried realism further than in this powerful work, " which would have shocked the Italians, but which Holbein would have appreciated, and which would have set Albert Dürer to dreaming."

As corrective to this high praise, it was added that the artist had rendered the details of the portrait "with an intensity verging on monomania." But we will not follow the affrighted critic here, for it is useless to haggle about or hector artists of the worth of Gaillard. We must take them as they are, accept their standard, and only see that they bear the consequences thereof. "My aim is not to charm, but to be true. For me, my art is to tell all." Such is the standard of Gaillard.

Gaillard was peculiar in his manner of engraving. And from what is this peculiarity derived? Evidently from the exceptional quality of his eyes. Many persons believe that Gaillard has a "process" that is a secret, an expeditious trick, or some instrument known only to him, roulette, rocker, or some other. This is a great mistake. Gaillard works absolutely and entirely with the graver. He uses line, pure line, or has it done under his direction. Only where another engraver would put one line, he puts ten, thanks to the exceptional keenness of his sight. Take a strong glass and examine his plates, then will you see the work appear. Gaillard made a line, and it did not trouble him that it could not be seen; he did not care to excel by the fine arrangement of his work—the line is his means, not his end. Perchance he might deny that he

engraves, and tell you that he confined himself to drawing. Ask his pupils as to his method of engraving, and they will answer that he "draws in line" (literally). This would tell you nothing, but well indicates the ruling motive of the artist. He cares only for the design; he considers only that higher aim, though his workmanship becomes elusive and imperceptible. Here is evidently a man who knows what he wants.

Gaillard leaves nothing to chance. We know how great is his care to procure what he calls "good documents." For example, for a portrait "the document" is not only a drawing made from life, but also, if necessary, a series of photographs that he would have enlarged, if required, on coarse paper and without retouching, so as to obtain some information on an imperceptible detail of the countenance.

With how many preliminary studies did he precede the reproduction of a painting! He is the only man really capable of remodeling in an engraving the *Last Supper* of Leonardo da Vinci,— an engraving just ordered from him by the Government,— with the enormous amount of restoration required by the dilapidated condition of the original. It is to work a veritable resurrection. There he has something very much superior to the engraver's art pure and simple.

At the same time as the *Last Supper* the Government ordered also *La Gioconda*. This plate will clearly be decisive in the career of the engraver. If it answers completely to that which we have a right to expect of the artist, it will very much increase his reputation. We cannot estimate what will be his influence on engraving. It is probable that he will have few imitators, for to imitate him it would be necessary to have his specially equipped eye, and also his rare penetration of mind, which enables him to grasp the characteristics of the masters which he may be rendering, or the expression of the human face.

Gaillard is indeed a very singular engraver. We have said that his work consisted in making the line, and the line extremely delicate. In fact, this work, so elaborate, is with him compatible with an extreme rapidity of execution. The *Man with the Pink*, once the preparation was completed, was finished in eight days; the head itself was modeled in a single day. His other plates of the earlier period, for the *Gazette*, were likewise done with decision and rapidity. That which took him a long time was the preliminary meditation, the study of the work to be reproduced. In his later plates the frequent alterations show his hesitation of thought; in his early plates he goes straight to the end, and proves his

plates but seldom. On the other hand, when he undertook works where he searched long for his ideal, as in the *Supper at Emmaus* or the *St. George*, he would prove thirty or forty times. We give a catalogue of Gaillard's work, without pretending to indicate all the states; the engraver himself could not do that. Gaillard does his duty toward our great national depository (Bibliothèque Nationale) by giving to it all the states of his plates. Therefore, for a complete series of them, it would be necessary to have recourse to that collection.

At the moment when the present notice is in the press (January, 1887) we hear of the death of Gaillard, stricken by a relentless illness, at fifty-three, in the fullness of his talent.

The loss is irreparable. Certainly Gaillard has shown already what he could do, in engraving now from bronze, now marble, wax, antique paintings, Rembrandt, Ingres, and the human figure. But we are not of those who say: *Gaillard, summed up: he is the Man with the Pink.* His style was known, granted! But he might still have issued twenty plates of greater interest.

The numbers in this catalogue correspond to those in Beraldi, *Les Graveurs du XIX^e^ Siècle*. Number seven, not being procurable, is omitted.

CATALOGUE

1. VIGNETTE: A Mountaineer holding a Gun.
   1*a*. UNFINISHED STUDY: Torso of a Man.
   1*b*. A STUDY: Head of a Man, face to the right.
   Three progressive states.
   1*c*. THE APOLLO BELVEDERE.

2. PORTRAIT OF CHAPU, the Sculptor, 1855.

3. ACADÉMIE DE CONCOURS: Figure of a Man with his left hand resting on his knee.

4. ACADÉMIE D'HOMME: competitive engraving for the *Grand prix de Rome*, 1856.

5. PORTRAIT OF ARISTIDE PONTIEUX, 1856.
   A rare trial proof before the plate was cut. With the signature.

6. PORTRAIT OF CHATEAUBRIAND, after Girodet.
First state; presentation proof.
Second state; with the title.

8. PORTRAIT OF GIOVANNI BELLINI. Second plate.
Third state; before the background.
Fourth state; with the background.
This plate was refused by the Salon of 1863.

9. PORTRAIT OF HORACE VERNET, after Paul Delaroche, 1863.
Second state; before all letters.
Third state; the background darkened at the left. With the artists' names.
Fourth state; with title. Before publication in the *Gazette des Beaux Arts* for October, 1863.

10. PORTRAIT OF M. LAFON.
First state; without the coat-of-arms.
Second state; with the coat-of-arms.

11. PORTRAIT OF MONSIGNOR BOUVIER, Bishop of Mans.

12. PORTRAIT OF MISTRAL, the Provençal poet, 1864.

13. Venus, after Titian. In the Uffizi, Florence.
The plate was never finished.
Second state; the background half finished. The head is modeled.

14. The Madonna of the Veil (La Vierge au Linge), after Raphael.
A plate executed, about 1864, for a dealer in religious prints.

15. Portrait of a Condottiere, after Antonello da Messina.
Second state; with the plinth; not signed.
Fourth state; as published in the *Gazette des Beaux Arts* for January, 1865.

16. La Vierge au Donateur, after Giovanni Bellini. In the Galerie Pourtalès.
An engraving executed almost entirely without cross-hatching.
First state; signed with the point.
Second state; additional work in the sky. The names of the artists are in block letters.
Third state; as published in the *Gazette des Beaux Arts* for January, 1865.

17. MADONNA AND CHILD, after Giovanni Bellini.
Third state; with the book shaded. The sky is indicated on either side of the back of the dais. Signed with the point.
Fourth state; as published in the *Gazette des Beaux Arts* for March, 1866.

18. GATTAMELATA, an equestrian statue by Donatello. From a bronze in the Newerkerque collection.
Third state; with the base added.
Fourth state; Gaillard's name is in etched letters. There is more work on the base.
Fifth state; as published in the *Gazette des Beaux Arts* in 1866.

19. PORTRAIT OF PRINCE BIBESCO.

20. VENUS, after Thorwaldsen.
Second state; signed with the point.
Third state; the names of the engraver and printer are engraved.

21. MERCURY, after Thorwaldsen.
A.— Proof before any letters.
B.— The names of the engraver and printer are engraved.

22. Statuette: Draped Figure of a Woman.

23. Greek Bas-relief: Niké untying her Sandal.

24. Œdipus, after Ingres.
Third and fourth states; the landscape finished. Some portions of the plate are not covered.
Fifth state; before letters; signed with the point.
Intermediate state; the artists' names are engraved. Not in Beraldi.
Sixth state; as published in the *Gazette des Beaux Arts* for September, 1867.

25. The Man with the Pink (L'Homme à l'Œillet), after Van Eyck.
Third state; before all letters.
Fifth state; signed with the point, *in the middle* of the lower margin.
Sixth state; as published in the *Gazette des Beaux Arts*, 1886.
This celebrated plate has, relatively speaking, only a few states.

26. The Orléans Madonna, after Raphael.
Third state; half finished.
Fifth state; as published in the *Gazette des Beaux Arts*, 1869.

27. DANTE, a bronze of the XVth century. In the Wallace collection.
Proof before publication. Signed.

28. PORTRAIT OF ALBERT DÜRER.
An unfinished plate.

29. THE VIRGIN AND CHILD, after Botticelli. In the Louvre. Engraved for *La Chalcographie.*
Second state; the face of the Virgin well advanced.
Fifth state; before all letters. The plate is finished.

30. PORTRAIT OF HENRI, COMTE DE CHAMBORD, 1872.
A.—The finest state, with white *fleurs de lys.*
B.—The *fleurs de lys* are shaded, and the inscription *Dessiné d'après nature et gravé par F. Gaillard: publié avec l'approbation de M. le Comte de Chambord* is added.

31. PORTRAIT OF POPE PIUS IX, 1873.
Fifth state; the title is shaded with horizontal lines.

32. Twilight. One of the figures from the Tomb of Lorenzo de' Medici by Michelangelo.
First state; preparation.
Second state; the torso well advanced.
Third state; the body entirely finished, but before the final touches.
Intermediate state; before the signature. Not in Beraldi.
Fifth state; as published in the *Gazette des Beaux Arts*, 1876.

33. Saint Sebastian, a study.
The same attitude as the following, but the figure turned in the opposite direction. The body is in outline; the shoulders and the head are very carefully engraved. Various sketches are on each side of the figure.

34. Saint Sebastian, after the painting by F. Gaillard. In the Musée du Luxembourg. 1877.
Sixth state; the sky is white, and the arrow is not on the pedestal.
Seventh state; the sky is covered with horizontal lines. Signed at the bottom with the point.
Eighth state; as published in *L'Art* for September 3rd, 1876.

35. WAX HEAD IN THE MUSÉE DE LILLE. First plate, unpublished. Signed "F. G."

A plate intended for the *Gazette des Beaux Arts*, rejected and replaced by the following, which is larger and from a different point of view.

36. WAX HEAD IN THE MUSÉE DE LILLE. Second plate.

Second state; with a white spot over the left part of the forehead.

Third state; the white spot slightly shaded, and the base indicated.

Fourth state; as published in the *Gazette des Beaux Arts* for 1878.

37. PORTRAIT OF MONSIGNOR MÉRODE KNEELING BEFORE THE VISION OF CHRIST.

A.—Without the halo.

B.—With the halo; the plate more delicate and harmonious; signed "F. G." in lower left corner.

38. PORTRAIT OF DOM PROSPER GUÉRANGER, Abbé of Solesmes.

There are numerous states of this remarkable portrait, of which six are exhibited to show the progress of the work.

39. Portrait of Pope Leo XIII.

Second state; the two oval borders are white.

Third state; signed at the left *Gaillard sc.*

Sixth state; the head is entirely changed: the hair, instead of being curled behind the left ear, is brought forward on the temple.

Seventh state; the plate cut down to head and shoulders. As published in the *Gazette des Beaux Arts.*

40. Portrait of Monsignor Pie, Bishop of Poitiers.

First state; the face only.

Second state; the features are more developed and the bust is outlined. The square border is indicated by a single line.

Sixth state; the background completed. The cross is etched only.

Seventh state; with the coat-of-arms. The cross is engraved.

Eighth state; with the title and the address of Robineau, publisher at Poitiers. As published also in the *Gazette des Beaux Arts* for 1879.

41. Portrait of the Comte de Melun.

First state; preparatory, with a white background.

Second state; the background scratched in.

Intermediate state; the background is composed of horizontal lines.
Third state; finished; the clothing very black.
Signed with the point.

42. PORTRAIT OF PÈRE HUBIN.
The trial states are exceedingly numerous. Ten are shown.

43. THE DISCIPLES AT EMMAUS, after Rembrandt, 1884. (Société Française de Gravure.)
Five progressive states are shown.

44. SAINT FRANCIS, after Fra Angelico.
Published in the *Gazette des Beaux Arts*, January, 1885.
First state; before any letters.
Second state; with the engraver's and printer's names.

45. SAINT GEORGE, after Raphael. In the Louvre.
Engraved for *La Chalcographie*, 1885.
Six progressive states are shown.

46. PORTRAIT OF LOUIS VEUILLOT.

47. PORTRAIT OF MONSIGNOR BILLARD, Bishop of Carcassonne, 1886.
Five progressive states are shown.

48. Portrait of Sister Rosalie (Jeanne-Marie Rendu, 1787–1856).
Eleven progressive states are shown.

49. Portrait of M. de Zvénigorodskoi, Russian statesman, 1886.
Third state; signed.

ETCHINGS, SKETCHES, ETC.

50. Portrait of Mme. X . . . seated in an arm-chair.
A.—Trial proof, signed and retouched in pencil by the artist.
B.—"F. G." etched in lower left corner.

51. Portrait of M. Delaby.

52. Portrait of Monsignor de Ségur. Full face, the eyes looking down.

53. Portrait of Monsignor de Ségur. Full bust.

54. Portrait of M. Langlade.

55. Another Portrait of M. Langlade.

56. Portrait of Mme. X . . .

57. PORTRAIT OF LEO XIII. Three quarters face, turned to the left. Full bust.

58. PORTRAIT OF LEO XIII. Three quarters face, turned to the left.

59. PORTRAIT OF MONSIGNOR ROGERSON.

60. PORTRAIT OF CÉCILE JUDISSÉ, niece of the engraver, holding a doll.

61. A MAN STANDING, turned toward the right, his arms folded.

62. FIGURE OF A MAN, crouching.

63. KNEELING FIGURE OF A MAN, resting on his hands.

64. HEAD OF A WOMAN.

65. A PEASANT WOMAN WITH A CHILD IN HER LAP.

66. AN OLD MAN SEATED; at the left another man standing.

67. HEAD OF A YOUNG WOMAN.

68. HEAD OF A WOMAN.

69. HEAD OF A SLEEPING CHILD.

70. Head of a Woman.

71. Children Asleep.

72. Head of a Woman, turned to the right, the left arm raised.
A.— Unfinished.
B.— Additional work. Signed with the graver.

73. A Woman in Profile: in the background, barely indicated, is a bowl on a piece of furniture.

74. A Cuirassier Seated.

75. A Cuirassier Standing.

76. Head of a Man; A Cuirassier Standing; Head of Christ; Figure of a Woman.

77. The Descent from the Cross.

78. A Figure of a Saint in a Grotto (?).

79. Saint Magdalene.

80. Head of a Man, after Rembrandt.

81. The Same Subject.

82. SAINT PHILIBERT, after Delauney.

83. LA JOCONDE, after Leonardo da Vinci. In the Louvre.
Ordered for *La Chalcographie,* but not finished.
Five progressive proofs.

ENGRAVINGS NOT DESCRIBED BY BERALDI

84. ACADÉMIE D'HOMME.
Size of plate, $11\frac{5}{8}$ x 17 inches; upright.
A figure of an elderly man standing and bending over. His chin is held in his left hand, his left elbow rests on his right hand, which is placed on his left thigh near his knee. His left foot is raised from the ground and rests on a block.
Dedication proof, signed by Gaillard.

85. THREE ENGRAVINGS ON ONE PLATE.
Size of plate, $10\frac{5}{8}$ x $8\frac{1}{4}$ inches; oblong.
First subject: In the lower left corner is a small, upright, completed subject, $2\frac{1}{2}$ x 4 inches, representing *Abrocomas and Anthia.* Anthia is bound to a tree; to the right, soldiers advancing; to the left, a statue; and in the distance a soldier on horseback.

Second subject: In the centre is a half-length figure of *Tallien* with a dagger in his right hand. There is a figure of a man behind him, and one seated on his left. Vignette.

Third subject: In the upper right corner is a portrait of Dumas the elder. Underneath his right shoulder is *F. Gaillard, sculp.* Vignette.

86. Portrait of a Young Man.

Size of head only, $1\frac{5}{8}$ x $1\frac{3}{4}$ inches; upright.

Full three quarters face, the eyes turned somewhat to the right. A slight beard and mustache; loosely tied cravat with long ends; the collar of the coat is indicated.

87. Sketch: Head of a Child, smiling.

Size of plate, $3\frac{1}{4}$ x $4\frac{1}{8}$ inches; upright.

A somewhat indefinite etching.

88. Portrait of Raphael, after the painting by Raphael. In the Uffizi Gallery, Florence.

Size of plate, $4\frac{11}{16}$ x $6\frac{2}{16}$ inches; upright.

A slight outline etching.

89. Portrait of a Man.

Size of plate, $4\frac{1}{8}$ x $5\frac{1}{2}$ inches; upright.

The head is turned to the right; the face and hair are partly modeled.

90. PORTRAIT OF MONSIGNOR DE SÉGUR.
Size of plate, $3\frac{5}{8}$ x $4\frac{5}{8}$ inches; upright.
A head almost full face, covering nearly the entire plate.

PORTRAITS OF GAILLARD

91. PORTRAIT PAINTED AND ENGRAVED BY T. DE MARE, February, 1887.
Size of plate, $5\frac{1}{2}$ x $7\frac{1}{2}$ inches; upright.
The body is turned to the right, cap on head, the face nearly full front.

92. PORTRAIT ETCHED BY LOYS DELTEIL.
Size of plate, $5\frac{3}{4}$ x 8 inches; upright.
Bust, nearly full face.

93. PROCESS PLATE. Artist unknown.
Size of block, $5\frac{1}{8}$ x $6\frac{1}{8}$ inches; upright.
Three quarters face, turned to the left.
With the title: Claude-Ferdinand Gaillard, né à Paris, Peintre-Graveur, Officier de la Légion d'Honneur, Chevalier des Ordres de Saint-Grégoire-le-grand et du Léopold de Belgique, Commandeur de l'Ordre Impérial et Royal de François-Joseph d'Autriche, 5 janvier, 1834 — 19 janvier, 1887.

DRAWINGS

94. Torso of Christ: A study for the *Descent from the Cross*. Sepia.

95. Figure of a Man on a Ladder, leaning over an Arm of the Cross: A study for the *Descent from the Cross*. Crayon.

96. An Italian Peasant Woman, full length, seated, her hands resting on a jar. Pencil.

97. Head of Homer. From the bust in the Vatican. Pencil.

98. Portrait of Corneille; nearly life-size. Calk.

99. Study for Saint Sebastian. Water-colors.

100. The Same Subject. Sepia.

101. Academic Figure: A Woman seated on the ground, clasping her knees. Red chalk.

102. L'Homme au Guitare. (Portrait of M. Suss-Gerard.) Oil-painting.

AN EXHIBITION OF

SELECTED WORKS OF

THE POETS LAUREATE

OF ENGLAND

EXHIBITED AT

THE GROLIER CLUB

From January 25 to
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THE DE VINNE PRESS
IMPRIMEBAT

INTRODUCTION

AFTER the fleeing Daphne was transformed into a laurel tree to escape the pursuing god of the lyre, the laurel branch was assigned to Apollo as one of his attributes. Victors in the Pythian games held in his honor were crowned with it; it was the symbol of purification and atonement; it was used, like the olive, as a sign of truce; it was proof against lightning; and, Apollo being the god of poetry too, the *Laurea Apollinaris* was given for poetic merit. Ever since the days of Helicon and Parnassus, excellence in poetry has been crowned, at first literally and then figuratively, with laurel. The Romans adopted the custom, and it flourished in the Middle Ages and the Renaissance, when learning was a craze and the recognition of learning the delight of princes and people.

When the training of scholars was in the hands of the religious houses, which later became universities, it was to them a privilege to reward scholars with the laurel. At first laureation signalized merit in law and medicine, but later the wreath was bestowed for grammar alone. It was a distinction like the sheepskin nowadays, and was given with dignified public ceremony. Spain, Italy, France, Germany and England all had their laureations. In some countries the wreath was bestowed by the universities, in others by the sovereign, while in the case of Petrarch the Roman Senate gave the crown.

A story told by Austin and Ralph serves to show that the title was sometimes bestowed carelessly or in jest. Leo X, hearing of the ludicrous performances of a poet who, having come up to Rome to recite an epic before a delighted and amused audience, received as a reward a crown of laurel, vine and cabbage leaves, sent for him to the palace. Here the laureate was lavishly entertained, but it was stipulated that he was not to have any wine unless he extemporized a certain number of Latin verses, and for every false quantity he made his wine was to be watered.

"On one unhappy occasion, holding forth a goblet pallid with immoderate dilutions, the

poet assuaged his despondency by the following epigrammatic conceit:

"In cratere meo Thetis est conjuncta Lyæo:
Est Dea juncta Deo, sed Dea major eo.

"Such refined torture on the part of His Holiness amused their Eminences the Cardinals, and once excited some literary sparring between the accomplished Leo and his dependent. . . .

"Archipoeta facit versus pro mille poetis,

once indignantly yet proudly exclaimed Querno.

"Et pro mille aliis archipoeta bibit,"

was the ready and reproving reply.

"Porrige," exclaimed the bard in despair —

"Porrige quod faciat mihi carmina docta, Falernum.

"The pontifical punster smiled as he observed:

"Hoc etiam enervat debilitatque *pedem*."

In England an officer called the King's Versifier had been attached to the court long before the time of Edward IV, and may have been the descendant of the still earlier harper or minstrel. Chaucer is thought by some to have been a regular court poet; but there is nothing to show this, or even that he was laureated by the University. The assumption rests upon the two facts of his styling himself

"poet laureate," and his having received, at one time, the grant of a pitcher of wine daily at the port of London, and at another the grant of a tun of wine.

John Kay, of whom little is known, was a poet laureate attached to the court of Edward IV.

Andrew Barnard, who was appointed by Henry VIII, wrote Latin verses and hymns.

John Skelton, scholar, wag, and satirist, also served Henry VIII in this office, and was the last to bear the title in its primary significance. He won his laurels at Oxford, as he himself tells us:

> "A king to me mine habit gave:
> At Oxford, the University,
> Advanced I was to that degree;
> By whole consent of their senate,
> I was made Poet-Laureate."

To his ability as a scholar Caxton bears witness in the preface to a book printed in 1490: "But I pray Master Skelton, late created poet-laureate in the University of Oxford, to oversee and correct the said book, and to address and expound where, as shall be found fault, to that that shall require it. For him I know sufficient to expound and English every difficulty that is therein. For he hath late translated the epistles of Tully and the book of Diodorus Siculus, and divers other works

out of Latin into English, not in rude and old language, but in polished and ornate terms craftily, as he that hath read Virgil, Ovid, Tully and all the other noble poets and orators to me unknown. And also he hath read the nine muses, and understands the musical sciences, and to whom of them each science is approved. I suppose he hath drunk of Helicon's well. Then I pray him, and such other, to correct, add, or minish where as he or they shall find fault," etc.

In 1591 Queen Elizabeth conferred upon Edmund Spenser a grant of £50 a year; this, with the fact that he is called the "new laureate" in "Piers Pennilesse," is the only ground for thinking him a court poet laureate.

Hamilton quotes a good story told in connection with the pension: Lord Burleigh exclaimed, "What; all this for a rhyme?" and Elizabeth replied: "Then give him what is reason." Spenser waited some time, but no money came, so he wrote the lines:

> "I was promised on a time
> To have reason for my rhyme;
> But from that time to this season,
> I have had nor rhyme nor reason."

There is a tradition that Daniel was poet laureate to Queen Elizabeth, but no evidence can be produced to prove it. He held other

public offices, however. In the Calendars of State Papers, under date of January 31, 1604, appears the following notice:

"Grant to Edward Kirkham, Alexander Hawkins, Thomas Kendall and Robert Payne, of license to train up children, to be called 'Children of the Revels to the Queen,' and to exercise them in playing within the Blackfriare in London, or elsewhere; *all plays to be allowed by Sam Danyell.*"

Whatever the exact title of his office may have been, its function, it would appear, was the licensing of plays. In 1618 a license granted him to print his "History of England" describes him as "our well-beloued seruant Samuel Daniell, one of the Groomes of the Priuy Chamber, to our deerest wife the Queen."

Daniel was as well mannered for his time as he was "well-languaged," but he was extremely sensitive, and when Jonson was made court poet he retired to his farm.

However these early poets may have obtained their titles of poets laureate to the various kings they served, the first regularly appointed incumbent was Ben Jonson. The earlier, or volunteer poets as they were called, seemed to have served upon special occasions merely, and to have received only occasional pay. King James made Ben Jonson his

court poet, and Charles I confirmed him in the appointment by letters patent and an annual salary. The office has been filled almost continuously from then till now.

The duties of a poet laureate do not seem to have been clearly defined. Charles gave his letters patent to Jonson "in consideration of the good and acceptable service done vnto vs and our said father by the said Benjamin Johnson, and especially to encourage him to proceede in those services of his witt and penn, which wee have enjoined vnto him, and which we expect from him." Jonson found more to do than most others in his position, owing to the climax of popularity of the masques which "were made and performed for the Court and the houses of the nobles, and the scenery was as gorgeous and varied as the scenery of the play house proper was poor and unchanging."[1] "As a masque-writer he gave lasting worth by sheer poetic force to an unreal and artificial *genre*." At first an annual New Year's Ode was written by the laureate and, set to music, was, like the masques, performed in the king's presence. Shadwell, of his own accord, added an annual Birthday Ode.

Says Gibbon: "From Augustus to Louis the muse has been too often false and venal, but

[1] Stopford Brooke, "Engl. Lit.," Ch. IV, Sec. 89.

I much doubt whether any age or Court can produce a similar establishment of a stipendiary poet, who in every reign, and at all events, is bound to furnish, twice a year, a measure of praise and verse, such as I believe may be sung in the chapel and in the presence of a Sovereign."

It was quite natural that such perfunctory affairs should, in the hands of mediocre poets, too often degenerate into empty smoothness or mere doggerel, and it is not surprising to find that the sentiments of Peter Pindar, expressed in the following lines, were shared by many others:

"WILL WHITEHEAD, Sire, hath wish'd the world *good night*,
Pray who shall fabricate your *next year's Ode?*
As I most laudably can *read* and *write*,
Let me the line with George's *virtues* load!
"Sire, if you'll make me Laureat, I declare
I'll chaunt you, if you do but take the air;
And if it should your Royal humour suit,
I'll sing your *horse to boot.*

"But, *Sire*, perchance you've been *be-rhym'd so long*,
Your *Royal Ear* is sick of BIRTH-DAY SONG!
In this case, you'll be better serv'd by NONE?
For, order me the SALARY and WINE,
I'll whisper to APOLLO and the NINE,
And so contrive to let the ODE ALONE."

With time and contumely both New Year's and Birthday Odes were dropped: Pye, in the

days of George III., was the last laureate from whom they were regularly expected, and now the official singer is free to find his own time and theme for celebrating the glories of the reign.

The position has, with rare exceptions, been a partisan one. Dryden and Southey became political turncoats to attain it, while Jonson as well as Dryden found it sufficient excuse for changing his faith. Partisan merit in a poet does not necessarily mean poetical merit, and this must be borne in mind in a perusal of the lives and writings of the poets laureate. The successful recipient of court favor has, from the first, been a target for the wit and sarcasm of other poets, and so low did the reputation of the office fall during the tenure of some of its occupants, that it came to be the laughing-stock of all.

> "That Laurel, once by Dryden worn,
> But since by many dunces borne,
> Each rival dunce cry'd fie on!
> The boasted laurel was, they said,
> No more than a poor —— ——
> At Court call'd Dann-de-Lion."

A collection of the satires, gibes, and epigrammatic remarks which have been written on the laureates, from Jonson to "Miss" Tennyson, would make far better reading than a collection of their official odes.

The pay of Charles I for his laureate's services was an annual hundred pounds and a tierce of the poet's favorite Canary wine, and this remained the stipend of the office until Pye's time, when the sum of £27 was substituted for the wine. It is worthy of notice that many of the poets seemed to inherit an extravagant taste for the wine along with the pension. Jonson "would many times exceed in drink; Canarie was his beloved liquor. Then he would tumble home to bed, and when he had thoroughly perspired, then to studie." Shadwell was charged with many immoralities. Eusden "was a person of great hopes in his youth, though at last he turned out a drunken parson." Cibber loved his bottle, and even Pye was called "a pleasant, convivial man."

The fact that certain poets have occupied the post of laureate adds little to their reputation, but a lustre is shed upon the office by such names as "The mighty Prince of Poets, learned Ben," Wordsworth and Tennyson.

"I sent thee late a rosy wreath,
Not so much honouring thee,
As giving it a hope that there
It could not withered be;

"But thou thereon did'st only breathe,
And sent'st it back to me,
Since when it grows, and smells, I swear,
Not of itself, but thee."

The following lines, from a parody on one of Tennyson's poems in the "Book of Ballads: Edited by Bon Gaultier" may not be in too light a key:

"Oh that would be the post for me!
With plenty to get, and nothing to do
But to deck a pet poodle with ribbons of blue,
And whistle a tune to the Queen's cockatoo,
And scribble of verses remarkably few,
And at evening empty a bottle or two,
Quaffingly, quaffingly!

"'Tis I would be
The Laureate bold,
With my butt of sherry,
To keep me merry,
And nothing to do but to pocket my gold!"

THE POETS LAUREATE OF ENGLAND.

Chronologically Arranged.

Poets Laureate.	Birthplace.	Date of Appointment.	Death.	Burial.
Geoffrey Chaucer,	London, 1340?	1368,	25 Oct., 1400,	Westminster Abbey.
Sir John Gower,	Yorkshire, 1325,	1400,	1408,	St. Mary Overy, Southwark.
John Skelton,	Norwich, 1460,	1489,	June, 1529,	St. Margaret's Church, Westminster.
Edmund Spenser,	London, 1553,	Feb., 1590,	16 Jan., 1599,	Westminster Abbey.
Samuel Daniel,	Taunton, 1562,	1598,	13 Oct., 1619,	Beckington.

Note:—*The above have been styled Volunteer Laureates.*

The following received Royal Letters Patent:

Benjamin Jonson,	London, 11 June, 1573,	3 Feb., 1615–16,	6 Aug., 1637,	Westminster Abbey.
Sir William D'Avenant,	Oxford, Feb., 1606,	13 Dec., 1638,	7 Apr., 1668,	Westminster Abbey.

During the Commonwealth the Office was in abeyance.

John Dryden,	Northamptonshire, 9 Aug., 1631,	18 Aug., 1670,	1 May, 1700,	Westminster Abbey.
Thomas Shadwell,	Norfolk, 1642 ?	1688,	Nov., 1692,	Chelsea Church.
Nahum Tate,	Dublin, 1652,	1692,	12 Aug., 1715.	
Nicholas Rowe,	Little Beckford, 1674,	1715,	6 Dec., 1718,	Westminster Abbey.
Rev. Laurence Eusden,	Yorkshire, 1688,	24 Dec., 1718,	27 Sept., 1730,	[Coningsby ?].
Colley Cibber,	London, 6 Nov., 1671,	3 Dec., 1730,	12 Dec., 1757,	Westminster Abbey.
William Whitehead,	Cambridge, 1715,	19 Dec., 1757,	14 Apr., 1785,	South Audley-street Chapel.
Thomas Warton,	Basingstoke, 1728,	May, 1785,	21 May, 1790,	Trinity College, Oxon.
Henry James Pye,	London, 10 July, 1745,	1790,	11 Aug., 1813,	Pinner.
Robert Southey,	Bristol, 12 Aug., 1774,	4 Oct., 1813,	21 Mar., 1843,	Crosthwaite Churchyard.
William Wordsworth,	Cockermouth, 7 Apr., 1770,	6 Apr., 1843,	23 Apr., 1850,	Grasmere Churchyard.
Alfred Tennyson,	Somerby, Lincolnshire, 1809,	19 Nov., 1850,	6 Oct., 1892,	Westminster Abbey.
Alfred Austin,	Headingley, 1835,	1 Jan., 1896.		

From Hamilton, The Poets Laureate; somewhat abridged and corrected.

PART I

THE VOLUNTEER LAUREATES

THE VOLUNTEER LAUREATES

—

GEOFFREY CHAUCER (1340?—1400).

1. The workes of | Geffray Chau | cer newly printed / with | dyuers workes whi | che were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priuilegio, [colophon] ¶ Thus endeth the workes of Geffray | Chaucer. Printed at Lõdon | by Thomas Godfray. | The yere of our lorde. M.D. xxxii.

   Folio. Black-letter. Double columns. Woodcuts. First collected edition.

   Collation: A, four leaves; B — Pp, in sixes; Qq, nine leaves; Rr — Vvv, in sixes.

The "Canterbury Tales," with the exception of the "Ploughman's Tale," which was not printed until the edition of 1542, were published before, by Caxton, Wynken de Worde, and Pynson, and some of the minor works were printed by Caxton and Pynson, but this was the first attempt to collect Chaucer's whole works into one volume.

This is the only known book printed by Thomas Godfray bearing a date.

JOHN GOWER (1325?—1408).

2. Jo, Gower de | confeſſione | Aman- | tis, | ¶ Imprinted at London in Flete- | ſtrete by Thomas Berthe- | lette Printer to the kingis grace | AN. | M.D.XXXII. | Cvm Privilegio.

Folio. Gothic black-letter. Double columns. Second edition.

Collation: aa, eight leaves; A—Z and a—i5, in sixes.

This was the "moral" Gower's only work in English. It exists in a large number of manuscripts following two versions differing slightly from each other. The earlier version is dedicated to Richard II, and has a complimentary notice of Chaucer; the later version, Richard's power having waned, is dedicated to Henry of Lancaster and says nothing about Chaucer.

The first printed edition by Caxton, of 1483, follows the later version. Berthelet, printer to the king, in this edition followed Caxton's text, but in modernized spelling; he added the dedication to Richard of

the early manuscript version, in a preface, and gives an account of Gower's tomb and of his friendship with Chaucer.

JOHN SKELTON (1460 ?—1529 ?).

3. ¶ Here after | foloweth a ly- | tell boke, whiche hath to name, | why come ye nat to courte, | compyled by mayſter | Skelton poete | Laureate. | [Colophon] ¶ Imprinted | at London by | me Richard | kele | dwellīg in the | powltry at the | longe ſhop | vnder ſaynt | myldredes | chyrch.

Octavo. Black-letter. First edition. Abt. 1550.

Collation: A — D, in eights.

Skelton's advances to Cardinal Wolsey not being well received, he poured out upon the prelate the vials of his wrath in several poems. In this "breathless rhyme" he turned upon him "the full force of his invective, and denounced the cardinal's luxurious life, insatiate ambition, and insolence of bearing."

The title-page has woodcut head- and foot-bands and a device made up of printers' ornaments in the shape of a cross. On the verso of the title-page is a woodcut representing two figures between head- and foot-bands, one of whom is crowned with laurel and is entitled "Skelton" in a scroll above; the other has a blank scroll above his head, but is supposed by Mr. Dyce to represent Wolsey. On the verso of the colophon leaf is a woodcut of the author seated at a read-

ing-desk, with an inscription in the upper right-hand corner, "Skelton poyet."

"At the Long Shop in the Poultry we can see the press at work almost without a break from the early years of the sixteenth century till the close of the first quarter of the seventeenth. . . . In 1542 Richard Kele's name is found in a *Primer in Englysh* which was issued from this house. . . . Perhaps the most interesting of his publications, next to the edition of Chaucer, which he shared with Toye and Bonham, are the series of poems by John Skelton, called "Why Come ye not to Courte? Colin Clout, and The Boke of Phyllip Sparowe." They were issued in octavo form, and were evidently very hastily turned out from the press."— Plomer.

4. ¶ Pithy plea- | ſaunt and profita- | ble workes of mai- | ſter Skelton, | Poete Lau- | reate. | Nowe collected and | newly publiſhed. | Anno | 1568. | Imprinted at London in Flete-ſtreate, | neare vnto ſaint Dunſtones | churche by Thomas Marſhe.

Octavo. Black-letter. First edition.

Collation: Four leaves (no signature); A — Aa4, in eights.

5. Pithy Pleaſaunt and Profitable | Workes | Of | Maiſter Skelton, | Poete Laureate |

To King Henry the VIIIth. | Britannicarum Literarum lumen et decus. | Eraſmi Epiſt. and Hen. 8. | [Ornament] London: | Printed for C. Davis in Paternoſter Row. | MDCCXXXVI.

Duodecimo.
Collation: A, eight leaves; B — O3, in twelves.

EDMUND SPENSER (1552?—1599).

6. The Faerie | Qveene. | Diſpoſed into twelue books, | Faſhioning | XII. Morall vertues. | London | Printed for William Ponſonbie. | 1590.

Quarto. First edition.
Collation: A — Qq4, in eights.

The first edition of the first part. Although the title calls for twelve books, only six were ever published, the first three of which are contained in this volume. In some copies a blank space is left on page 332 for the insertion of several Welsh words, apparently indicating such copies as the first issue.

7. The Second | Part Of The | Faerie Qveene. | Containing | The Fovrth, | Fifth, and | Sixth Bookes. | By Ed.

Spenſer. | Imprinted at London for VVilliam | Ponſonby. 1596.

Quarto. First edition.

Collation: A — Kk4, in eights.

This is the first edition of the second part, uniform with that of the first part published in 1590, and also with the second edition of that part published in 1596, with which this is generally found.

8. Complaints. | Containing ſundrie | ſmall Poemes of the | Worlds Va- | nitie. | VVhereof the next Page | maketh menti- | on. | By Ed. Sp. | London | Imprinted for VVilliam | Ponſonbie, dwelling in Paules | Churchyard at the ſigne of | the Biſhops head. | 1591.

Quarto. First edition.

Collation: A — Z, in fours.

9. Colin Clovts | Come home againe. | By Ed. Spencer. | [Printer's mark] London | Printed for VVilliam Ponſonbie. 1595. [Colophon.] London | Printed by T. C. for William Ponſonbie. | 1595.

Quarto. First edition.

Collation: A—K, in fours.

SAMUEL DANIEL (1562—1619).

10. The | Poeticall | Essayes | Of | Sam. Danyel. | Newly corrected and augmented. | Ætas prima canat veneres, | proſtrema tumultus. | At London | Printed by P. Short for Simon | Waterſon. 1599.

Quarto. First collected edition.

Collation: Three leaves (no signatures); B—Z and Aa—Ee, in fours; A, two leaves; B—E, in fours; F, three leaves; A, two leaves; B—C, in fours; D, two leaves; A—K and Bb—Ff, in fours; Gg, two leaves.

The different divisions of this work were originally issued separately, and the unsold portions of the editions were brought together into one volume. The title-page to the "Civil Wars" was canceled, and in its place was substituted a general title followed by a dedication to Sir Charles Blunt, and a new printed title to the "Civil Wars." Beginning with signature B, this volume is identical with the parts as issued separately.

Headley says in his account of Daniel: "Though very rarely sublime, he has skill in the pathetic, and his pages are disgraced with neither pedantry nor conceit. We find both in his poetry and prose such a legitimate and rational flow of language as approaches nearer the style of the 18th than the 16th century, and of which we may safely assert that it will never become obsolete. He certainly was the Atticus of his day."

11. The | Works | of | Samuel Daniel | Newly augmented. | Ætas prima canat veneres | postrema tumultus. | London | Printed for Simon Waterſon. | 1601.

Folio. Second collected edition.
Collation: A, two leaves; B—O, in sixes; P—T, in fours; A—N, in sixes; A—C4, in sixes.

The sixth book of the "Civill Warres" appears here for the first time. One of a few copies of the edition of 1602, dated 1601, and presented by the author to his friends.

12. The Civile Wares | betweene the Howſes of Lancaſter | and Yorke corrected and continued by Samuel Daniel one of the Groomes | of hir Maiesties most honorable | Priuie Chamber. | Ætas prima canat veneres | postrema tumultus. | Printed | At London | by Simon Waterſonne, | 1609: | Ꝑockſonus ſculp: |

Quarto. First complete edition.
Collation: A—C, in fours; D—R4, in eights.

The emblematic title-page, with Daniel's portrait in the center compartment, was engraved by Thomas Cockson (fl. 1609–1636).

The edition contains eight books, ending with the

marriage of Edward IV to Elizabeth Wydvil. In the "Epistle Dedicatorie" to the Countess of Pembroke the author says: "I truſt I ſhall doo a gratefull worke to my Countrie, to continue the ſame, vnto the glorious Vnion of Hen. 7: from whence is deſcended our preſent Happineſſe."

13. The | Whole | Workes Of | Samvel Daniel Eſquire | in Poetrie. | London, | Printed by Nicholas Okes, for | Simon Waterson, and are to be | ſold at his ſhoppe in Paules Church- | yard, at the Signe of the Crowne. | 1623.

Quarto.

Collation; A, two leaves; B and C, four leaves each; D — R4, in eights; A — N4, in eights; Aa — Tt6, in eights.

This is the most complete edition of Daniel's works, and it was published after his death by his brother, John Daniel. The portion of the volume comprising the "Civil Wars" is that part of the identical edition of 1609 remaining unsold.

PART II

POETS LAUREATE

BY ROYAL LETTERS PATENT

REIGNS OF JAMES I AND CHARLES I

—

BENJAMIN JONSON, *called* BEN (1573? — 1637).

James the First, himself an author, was not slow to recognize the literary merits of others, and upon the publication of Jonson's works in 1616, Shakespeare being now dead, the king made him court poet, with a salary of one hundred pounds per annum, for the rest of his life.

Jonson's plays had already had great vogue, and his success in writing the masques and barriers so popular in Elizabeth's time established his position and reputation at court. But he was improvident, and later we find him thanking King Charles for a gift of an extra hundred pounds, sent to relieve him in his extremity. This gift also served as an occasion for a petition to the king to increase the annual stipend.

"The humble petition of poor Ben
To the best of monarchs, masters, men,
Doth most humbly show it
To your Majesty, your poet;

That whereas your royal father
James the blessed, pleased the rather
Of his special grace to letters
To make all the Muses debtors
To his bounty, by extension
Of a free poetic pension,
A large hundred marks annuity
To be given me in gratuity.
. . . . .
Please, your Majesty, to make,
Of your grace, for goodness sake,
Those your father's marks your pounds."

The request was granted, and to the hundred pounds was added a tierce of Canary wine, the poet's favorite vintage.

Jonson's life was one of great variety. He was born in London, of good parentage. He was sent to a school connected with St. Martin-in-the-Fields Church and also to Westminster School, but it was as bricklayer's apprentice, soldier in the war in Flanders, actor and mender of old plays, as well as by his life-long habit of study, that he gained the knowledge of men and things which stands out so conspicuously in his virile dramas, masques, hymns and prose writings.

An extensive traveler for his day, he was widely known among men of mark. Bluff and outspoken, he often fell into troubles which a less honest man might have avoided. Prodigal of his means and loving "Spanish canary wine" not wisely, his last days were unhappy.

At his death it was proposed to erect a monument to his memory in Westminster, but the plan was never carried into execution. It is doubtful if any sculptured structure could so fitly commemorate his genius as the simple lines written by Sir John Young, "O rare Ben Jonson."

4. The | Workes | of | Benjamin Jonson. | -neque, me vt miretur turba, | laboro: | Contentus paucis lectoribus. | Imprinted at | London by | Will Stansby | An° D. 1616.

Folio.

Collation: Portrait and engraved title-page, two leaves; A — Qqqq4, in sixes.

The emblematic title-page, in compartments, was engraved by W. Hole.

It will be seen that in this folio, published in 1616, the author did not include the comedies of *Bartholomew Fair*, produced in 1614, and the *Devil's an Ass*, produced in 1616. It is probable, also, that a number of minor pieces written before this time (many are without any date) were reserved by the author for a future volume of his collected Works:

"He seems," says Gifford, "to have meditated a complete edition of all his works; but he apparently grew weary towards the conclusion of the volume, and never (unless peculiarly called upon) had recourse to the press afterwards."— Allibone.

"The second folio is a wretched continuation of the first, printed from the MSS. surreptitiously obtained during his life or ignorantly hurried through the press after his death. It bears a variety of dates, from 1631 to 1641 inclusive. It is probable that he looked forward to a period of retirement and ease; but the loss of his MSS. by fire, and the fatal illness which almost immediately afterwards seized him, rendered all such views abortive. It is remarkable that he calls his Epigrams 'Book the First'; he had, therefore, others

in his hand; but they have perished."—Memoir of Jonson.

Stansby, the printer of the book, was one of the best of his time; he had a good stock of type, his ornaments were well designed, and his presswork is better than most of that done by his contemporaries.

15. The | Workes | of | Benjamin Jonson. | The ſecond Volume. | Containing | These Playes, | Viz. | 1 Bartholomew Fayre. | 2 The Staple of Newes. | 3 The Divell is an Asse. | London, | Printed for Richard Meighen. | 1640.

Folio. The first edition.

Collation: A, six leaves; B — M, in fours; Aa — Cc, in fours; D — H, in fours; I, six leaves; N — Y4, in fours; B — Q, in fours; R, two leaves; S — X, in fours; Y, two leaves; Z, four leaves; Aa — Oo, in fours; Pp, two leaves; Qq, four leaves; A — K, in fours; L, two leaves; M — R, in fours; A — P, in fours; Q, two leaves; R — V, in fours.

16. Ben: Ionſon's Exe- | cration againſt | Vvlcan. | With divers Epigrams by | the ſame Author to ſeverall | Noble Perſon- ages in | this Kingdome. | Never Pub-

liſhed before. | London: | Printed by J. O. for John Benſon, and | are to be ſold at his ſhop at St. Dunſtans | church-yard in fleet-ſtreete. 1640.

Quarto.

Collation: Portrait; A — F, in fours; f, two leaves; G, four leaves.

"Between this date [1621] and 1623 occurred the greatest calamity of Jonson's private life, the burning of his library, which, although repeatedly impoverished by forced sales (Conversations, § 13), was probably among the richest in England, and was, moreover, stored with poetic and scholarly lucubrations of his own. His 'Execration against Vulcan,' in which he made poetic capital of his loss, enables us to appreciate its exact extent."— Dictionary of National Biography.

The portrait of Jonson included in the volume is the well-known engraving by Robert Vaughan. It has below an inscription of eight lines in Latin and the following couplet signed by Ab. Hall:

> O could there be an art found out that might
> Produce his shape soe lively as to Write!

In its first state it had an additional inscription,— "Are to be sould by William Peake,"— and was probably issued as a separate print. That inscription was then erased, and it was used to ornament the above volume and the collected "Works" of the same date.

17. Q. Horatius | Flaccus: | His Art of Poetry. | Englished By | Ben: Jonſon | With

other Workes of the | Author, never Printed | before. | London: | Printed by J. Okes, for John | Benſon. 1640.

Twelvemo.

Collation: Frontispiece; A—C, in twelves; D, five leaves; d, fourteen leaves; E, four leaves; e, twelve leaves; F and G, twelve leaves each.

The frontispiece was engraved by William Marshall (fl. 1630–1650). It is a portrait bust of Jonson, laureated, standing in a niche, with the inscription below: "Q. Horativs Flaccus, his Art of Poetry Engliſht by Ben: Jonſon. London. Printed for John Benſon. 1640."

REIGNS OF CHARLES I AND CHARLES II

SIR WILLIAM D'AVENANT (1606—1668).

The son of a vintner and innkeeper, D'Avenant received his early education in his native town, Oxford, first "in the Free School joining to Magd. Coll.," and then at Lincoln College.

D'Avenant was the cleverest child of the family, and it is in explanation of this, coupled with the fact that Shakespeare was a frequent guest at the D'Avenant inn, that the following story comes down to us from Pope:

"One day, when Shakspeare was just arrived, and the boy sent for from school to him, a head of one of the colleges, who was pretty well acquainted with the affairs of the family, met the child running home, and asked him whither he was going in so much haste: the boy said, 'to my godfather Shakspeare.'—'Fie, child,' says the old gentleman, 'why are you so superfluous? Have you not learnt yet that you should not use the name of God in vain?'"

Pope adds that Sir William seemed fond of having this taken for truth.

He first came to court as a page, and there he spent his life, sharing the vicissitudes of the Royalists, to whose cause he was always attached, taking an active part in the Civil War, which services brought him the honor of knighthood after the siege of Glouces-ter, in 1643. On his way to Virginia, on a mission for the king, he was captured by the agents of the Parliament and imprisoned in Cowes Castle and in the Tower of London.

After Jonson's death, D'Avenant was appointed to the vacant laureateship, though, unlike Jonson, he owed it rather to the favor of the queen than to real merit. Charles II restored him to the office after its interruption by the war, and also granted to him and Thos. Killigrew "full power and authority to erect two companies of players," "not holding it necessary totally to suppresse the use of theaters, because wee are assured, that, if the evill and scandall in the plays that now are or have bin acted were taken away, the same might serve as innocent and harmlesse divertisement for many of our subjects."

He became manager of various playhouses, where his plays were successfully performed, and where he put into operation some of his theories for the improvement of the stage, among them being the giving of female parts to women.

Though D'Avenant was not one of the great poets, Colley Cibber's dictum is probably true, that to him the English stage "stands more deeply indebted than to any other individual, so far as zealous application deserves to be considered in promoting those rational pleasures that are fitted for the entertainment of a civilized people."

18. Madagaſcar; | With Other | Poems. | By | W. Davenant. | London, | Printed by John Haviland for Thomas Walkly, | and are to be ſold at his ſhop at the Flying Horſe | neare Yorke houſe. 1638.

Small octavo. First edition.

Collation: A, nine leaves; B—G11, in twelves.

The author's appreciative exclamation, "If these Poems live, may their Memories, by whom they were cherish'd, End. Porter, H. Iarmyn, live with them," prefaces commendatory verses by Sir J. Suckling, T. Carew, W. Habington, and Endimion Porter. The volume contains one of D'Avenant's first attempts at composition, called, "An Ode in Remembrance of Maſter William Shakespeare," proving his admiration, whatever his relation to the great poet may have been.

19. Gondibert: | An Heroick | Poem, | Written by | Sr William D'Avenant. [Printer's mark] | London, | Printed by Tho. Newcomb for John Holden, and are to | be ſold at his Shop at the ſign of the Anchor in the | Nevv-Exchange, 1651.

Quarto.
Collation: A — Kkk3, in fours. A is blank.

Two books of "Gondibert" were written in Paris before D'Avenant started for Virginia; half of the third book was written during his confinement in Cowes Castle, and it was published in an unfinished state while its author was still a prisoner in the Tower of London. In the "Postscript to the Reader" the author says: "But 'tis high time to ſtrike Sail, and caſt Anchor (though I have run but half my Courſe) when at the Helme I am threatned with Death; who, though he can viſit us but once, ſeems troubleſome; and even in the Innocent may beget ſuch a gravity, as diverts the Muſic of Verſe."

D'Israeli says of the poem: "The fortunes and the fate of this epic are as extraordinary as the poem itself. Davenant had viewed human life in all its shapes, and had himself taken them. A poet and a wit, the creator of the English stage, a soldier, an emigrant, a courtier, and a politician and at all times a philosopher, he was, too, a state prisoner, awaiting death with his great poem in his hand."

20. Poem, | To The | King's | Most | Sacred Majeſty. | By | Sr. William D'Avenant. London, | Printed for Henry Herringman, at the Anchor in the Lower | Walk of the New Exchange. 1663.

Quarto. First edition.
Collation: A — E, in fours. A1 and E4 are blank.

21. The | Works | of | Sr William D'avenant Kt | Conſiſting of | Those which were formerly Printed, | And | Those which he deſign'd for the Preſs: | Now Published | Out of the Authors | Originall Copies. | London: | Printed by T. N. for Henry Herringman, at the Sign of the | Blew Anchor in the Lower Walk of the New | Exchange. 1673.

Folio.
Collation: Portrait; three leaves; A — Eee2, in fours; A — Ppp, in fours; Aaaa — Oooo, in fours.

Thomas Newcomb, the printer of the work, was one of the largest employers of labor in the trade at this time. He had "three presses and a proof press, twelve workmen and one apprentice."— Plomer.

REIGNS OF CHARLES II AND JAMES II

—

JOHN DRYDEN (1631—1700).

D'Avenant died in 1668, but the post of laureate was not filled until 1670, when Charles II gave it to "John Dryden, Master of Arts, in consideration of his many acceptable services theretofore done to his present Majesty, and from an observation of his learning and eminent abilities, and his great skill and elegant style both in verse and prose." Dryden received at the same time the post of royal historiographer. The salaries from both these offices amounted to £200, with the annual butt of Canary wine. But that he did not consider this lavish pay, we may infer from his lines in "Threnodia Augustalis, a Funeral Pindarique Poem Sacred to the Happy Memory of King Charles II":

"The officious Muses came along,
A gay, harmonious quire, like angels ever young.
Though *little was their hire*, and *light their gain*,
Yet somewhat to their share he threw,
Fed from his hand, they sung and flew
Like birds of Paradise, that lived on morning dew."

Dryden's "learning and eminent abilities" had been shown in his poems and plays, to be sure, but it may also have been his political opinions, loudly expressed, which made him so "acceptable" to the king. Austin and Ralph say: "There is no doubt that the poet's early opinions were tinged with Puritanism, and that he had some hopes of patronage and promotion while that party was in power." And again: "His interest lay entirely with the Puritan party. In 1658, on the

death of Cromwell, he poured forth an elegy. Sprall, Waller, and other poets paid their tributes also, but Dryden's lines were good enough to create great expectations for future efforts of his Muse." Whatever his hereditary religious and political views, Dryden found no difficulty in changing them whenever worldly advantage demanded. On the return of Charles II, he paid him tribute in the "Astræa Redux"; and later, to attract the attention of the pious James, who, though he had appointed him laureate, had cut off the butt of Canary from his annual pay, he wrote the "Hind and Panther" as an argument for Roman Catholicism. But in the end these changes played him false, for, under the Protestant William, the Lord Chancellor Dorset deposed the Papist poet from office.

Austin and Ralph say too: "It is trite to tell any well-informed reader that Dryden was satirist, dramatist, didactic poet, essayist, translator, controversialist, and critic; that he was monarch of his own age, and the idol of the first men of the next; that his life is the history of half a century; and that he is at once the glory and the shame of our literature."

22. A | Poem | Upon The | Death | Of | His Late Highneſs, | Oliver, | Lord Protector | Of | England, Scotland, & Ireland. | Written by Mr. Dryden. | London, | Printed for William Wilſon; and are to be ſold in | Well-Yard, near Little St. Bartholomew's | Hoſpital, 1659.

Quarto.

Collation: A, four leaves; B, two leaves.

Folio. First edition.
Collation: One leaf without signature; B — D, in twos.

23. Aſtræa Redux. | A | Poem | On the Happy | Reſtoration & Return | Of His Sacred Majeſty | Charles the Second. | By John Driden. | Jam Redit & Virgo, Redeunt Saturnia Regna. Virgil. | London, | Printed by J. M. for Henry Herringman, and are to be ſold at | his Shop, at the Blew-Anchor, in the lower Walk of the New-Exchange, 1660.

24. The Medall. | A | Satyre | Againſt | Sedition. | By the Authour of Abſalom and Achitophel. | Per Graiûm populos, mediæque per Elidis Vrbem | Ibat ovans; Divumque ſibi poſcebat | Honores. | London, | Printed for Jacob Tonſon at the Judge's Head in | Chancery-Lane, near Fleet-ſtreet. 1682.

Quarto. First edition.
Collation: A, four leaves; a, two leaves; B — D2, in fours.

"The rejection by the London grand jury, on November 24, 1681, of the bill of high treason presented

against Lord Shaftesbury was celebrated by a medal having on one side a portrait of Shaftesbury, and on the other a sketch of London. Dryden's satire on it was published in the beginning of March, 1682, within four months after the first publication of 'Absalom and Achitophel.' A second edition appeared in 1683, and a third was published in 1692. Like 'Absalom and Achitophel,' it was published anonymously, and Dryden's name did not appear on the title-page of any edition of either poem in his lifetime."—Christie.

Dryden's satire called forth several answers, among which are "Satire to his Muse" and the "Medal of John Bayes," by Thomas Shadwell. Shadwell's attack was answered by Dryden in "Mac Flecknoe." Pope used "The Medal" as a model when he wrote his "Dunciad."

25. Mac Flecknoe, | Or A | Satyr | Upon The | True-Blew-Protestant | Poet, T. S. | By the Author of | Absalom & Achitophel | London, | Printed for D. Green, 1682.

Quarto. First edition.

Collation: A, four leaves; B, three leaves.

"'Mac Flecknoe' was published in October, 1682. It was published anonymously, but Dryden spoke of the poem as his own in his 'Essay on Satire,' 1692, and 'Mac Flecknoe' is printed at the beginning of the volume of Miscellanies edited by Dryden in 1684. The publication in this volume was the second edition of the poem; a third edition, a reprint of that of 1684, appeared in 1692. The first edition contained many

misprints. . . . The text, as altered in 1684, is Dryden's authorized text."— Christie.

By Mac Flecknoe Dryden meant "poetical son of Flecknoe"— Richard Flecknoe, a dull poet, then deceased, and of use, therefore, for the purpose of satire. There is no evidence that Flecknoe ever offended Dryden. His "Epigrams," 1670, contain some lines addressed to Dryden of a most complimentary character.

26. The | Hind | And The | Panther. | A | Poem, | In Three Parts. | — Antiquam exquisite matrem. | Et vera, inceſſu, patuit Dea.— Virg. | London, | Printed for Jacob Tonſon, at the Judges Head in | Chancery Lane near Fleetſtreet, 1687.

Quarto. First edition.

Collation: Four leaves without signatures; B — S, in fours; T, five leaves.

James II succeeded to the throne February 6, 1665, and within a year after his accession Dryden became a Roman Catholic. Then he wrote "The Hind and the Panther," a defense of his new religion in verse. Dr. Johnson says of it: "A fable which exhibits two beasts talking theology, appears at once full of absurdity and it was accordingly ridiculed;" but Hallam defends it: "Yet notwithstanding their evident incoherence, which sometimes leads to the verge of absurdity, and the facility they give to ridicule, I am not sure that Dryden was wrong in choosing this singular fiction." Charles Montagu, the future Earl of Halifax, and Matthew Prior, replied to it in a parody called "The Hind and the Panther Transversed."

27. The | Comedies, | Tragedies, | And | Operas | Written by | John Dryden, Eſq; | Now firſt Collected together, and | Corrected from the Originals. | In two volumes. | [The First Volume] London, | Printed for Jacob Tonſon, at Gray's-Inn-Gate in Gray's-Inn-Lane; | Thomas Bennet, at the Half-Moon; and Richard Wellington, at | the Lute in St. Paul's Church-Yard. MDCCI.

Folio. First collected edition.

The portrait of Dryden, by Nicolas Edelinck (1680–1730), after Sir Godfrey Kneller (1646–1723), which was published with this edition, was also issued separately.

REIGN OF WILLIAM III.

THOMAS SHADWELL (1642?—1692).

"Crown you his last performance with applause,
Who love like him our liberties and laws.
Let but the 'honest' party do him right,
And their loud claps shall give him fame, in spite
Of the faint hiss of grumbling Jacobite."

D'Urfey's praise of Shadwell in the prologue of "The Volunteers" proved prophetic in a way, for our interest in this laureate is chiefly due to the fact that

by the divine right of kings he won the bays which, by right of merit, belonged to Dryden, and because, as Dryden's political enemy, he became the subject of the severest satires in the English language.

But poetic merit does not seem to have been the standard of the Earl of Dorset when he appointed Shadwell, if we may judge by his side thrust at Dryden in his reply to a suggestion that there were poets worthier of the honor: "He did not pretend to determine how great a poet Shadwell might be, but was sure he was an honest man."

Shadwell's plays are said to "show great powers of observation and make us well acquainted with the manners of his age":

"With just, bold strokes he dashes here and there,
Showing great mastery with little care;"

and in his life he was true to the principles of his art.

"Be thou dull,
Drink, swear, and roar: forbear no lewd delight
Fit for thy bulk — do anything but write,"

says Dryden; and again:

"I will not rake the dunghill of thy crimes,
For who would read thy life that reads thy rhymes?"

This from his enemy; to make the picture fairer we must quote the words of his panegyrist, Dr. Nicholas Brady, of psalm-book fame, which were not meant to be sarcastic:

"And however the world might be mistaken in him, he had a much deeper sense of religion than many who pretend more to it."

"He never took his dose of opium but he solemnly recommended himself to God by prayer, as if he were then about to resign up his soul."

28. Epſom-Wells. | A | Comedy, | Acted at the | Duke's Theatre. | Written by | Tho. Shadwell. | [Quotation] Licensed, Feb. 17. 167$\frac{2}{3}$ | Roger L'Eſtrange. | London, | Printed by J. M. for Henry Herringman at the Sign of the | Blew Anchor in the Lower Walk of the New Exchange. | M.DC.LXXIII.

Quarto.
Collation: A, three leaves; B — N, in fours; O, one leaf.

"The famous St. Evremond, in particular, has made no scruple of ranking it, in point of merit, with Ben Jonson's *Bartholomew Fair;* yet it could not escape the malevolence and envy of some of the author's contemporaries [Dryden], who said that it was not his."
— Baker. Biographia Dramatica.

29. The | Virtuoso. | A | Comedy, | Acted at the | Duke's Theatre. | Written by | Thomas Shadwell. | Licenſed, May 31. 1676. | Roger L'Estrange. | London, | Printed by T. N. for Henry Herringman, at the Anchor | in the Lower Walk of the New Exchange, 1676.

Quarto.
Collation: A — M4, in fours.

According to Langbaine, the "Virtuoso" was well received. "None since Jonson's time had ever drawn so many different characters of humours, and with such success." Pope tells us that Wycherley had said of our author: "He knew how to start a fool very well, but that he was never able to run him down."

30. The | Medal | Of | John Bayes: | A | Satyr | Against | Folly and Knavery. | —— Facit indignatio verſus. | [device] London: | Printed for Richard Janeway. 1682.

Quarto. First edition.

Collation: One leaf without signature; A—D, in fours.

This, with the "Epistle to the Tories," was Shadwell's reply to Dryden's "The Medal," in which . . . "he grossly libelled his opponent, both as poet and man, calling him an 'abandoned rascal,' 'half wit, half fool.'" It so angered Dryden that he devoted a new satire to Shadwell, who had once been his friend —"Mac Flecknoe, or a Satire on the True Blew Protestant Poet, T. S."

31. A | Congratulatory Poem | To the Moſt Illustrious | Queen | Mary | Upon Her | Arrival | In | England. | By | Tho. Shadwell. | London: | Printed for James Knapton, at the Sign of the Crown in S. Paul's Church- | Yard. MDCLXXXIX.

Folio.

Collation: A, four leaves.

32. The Dramatick | Works | of | Thomas Shadwell, Eſq; | In Four Volumes. | London: | Printed for J. Knapton, at the Crown in St. | Paul's Church-Yard; and J. Tonson, at | Shakeſpear's Head over-againſt Katharine-Street | in the Strand. MDCCXX.

Duodecimo.

The first volume has a portrait of Shadwell, ætat 55, engraved by Simon Gribelin, Jun. (1661–1733).

REIGNS OF WILLIAM III, ANNE AND GEORGE I

—

NAHUM TATE (1652 — 1715).

The office of laureate with "poor Nahum" in it insured for nearly five and twenty years the activity of a poet who, to repeat the sneering words of Pope, "Steals much, spends little, yet has nothing left," or who, as Sir Walter Scott said, "is one of those second-rate bards, who, by dint of pleonasm and expletive, can find smooth lines if any one will supply ideas." The office supplied more ideas to Tate than to any of its other incumbents, but while they were great in quantity, their quality was not as good as it might

have been, if we may judge from the following specimen written in "sacred memory" of Charles II:

"To farthest lands let groaning winds relate,
And rolling Oceans roar their master's fate."

Dryden was Tate's early friend and helped him with his continuation of "Absalom and Achitophel," contributing a hundred lines "as plainly distinguishable from the rest as a patch of gold upon cloth of frieze"; from Ben Jonson, Fletcher and Dekker he borrowed freely, and his adaptations and mutilations of Shakespeare are all well known. He made translations from the Latin, Greek and French, and, most commendable of all his work, he made, jointly with Dr. Brady, a version of the Psalms of David. The work he did as editor, translator, compiler and collaborator is longer and more to his credit than his original work.

Tate was obtrusively pious, and it is not surprising to find him appointed by the Earl of Dorset to the laureateship under William III, in 1692, instead of the worthier but lewder Congreve, whom Dryden championed. The surprise is less, too, when we read in his preface to "Brutus of Alba" that "to lay his tragedy at the feet of Dorset" "transports him more than the greatest success on the stage could have done," for we know that "praise is devotion fit for mighty minds."

After William's death Queen Anne reappointed him and placed the gift thereafter in the hands of the Lord Chamberlain.

"These are to certify that I have sworn and admitted Nahum Tate into ye place and quality of Poet-Laureate to her Majesty in ordinary, to have, hold, and exercise and enjoy the same place together with all right, profits, privileges, and advantages thereunto be-

longing, in as full and ample manner as any Poet-Laureate hath formerly held and of right ought to have held and enjoyed the same.

"Given under my hand this 24th day of Decr., in the first year of her Majesty's reign.—"Jersey."

Little is known about Tate's private life, and it is an interesting fact that no portrait of him exists. He was often in financial difficulties and finally died in the Southwark Mint, run down by his creditors.

33. Poems. | By N. Tate. | London, | Printed by T. M. for Benj. Tooke at the Signe of | the Ship in St. Pauls, Churchyard, | MDCLXXVII.

Octavo.

Collation: A — K4, in eights; K4 is blank.

The earliest published work of Tate. The volume contains verses on a wide variety of subjects. "One composition," to quote Austin and Ralph, "laments 'the present corrupted state of Poetry,' and is, doubtless, a striking example of the decay of which it complains."

34. Poems | Written | On ſeveral Occaſions, | By | N. Tate. | The Second Edition enlarged. | London, | Printed for B. Tooke at the Ship in | St. Paul's Churchyard. 1684.

Octavo.

Collation: A — Q1, in eights; one leaf. Seven printed leaves only in A.

35. On The | Sacred Memory | Of Our Late | Sovereign: | With A | Congratulation | To His | Preſent Majesty. | — Non defecit Alter | Aureus — | Written by N. Tate. | London, | Printed by J. Playford, for Henry Playford, near | the Temple-Church: 1685.

Folio.
Collation: A — B, in twos.

36. An | Elegy | On The | Moſt Reverend Father in God, | His Grace, | John, | Late | Lord Archbiſhop of Canterbury. | By N. Tate, Servant to His Majeſty. | London: | Printed for B. Aylmer, at the Three Pigeons againſt the Royal- | Exchange in Cornhill; and W. Rogers at the Sun againſt | St. Dunſtan's Church in Fleet-ſtreet. MDCXCV.

Folio.
Collation: A — D, in twos. A is unsigned.

37. A New Verſion | Of The | Psalms | Of | David, | Fitted to the Tunes | Uſed in Churches. | By | N. Tate and N. Brady. | London: | Printed by M. Clark: for the Company | of Stationers. 1696.

Duodecimo. First edition.
Collation: Two leaves without signatures; A — O4, in twelves.

An English metrical version of thirty-seven of the Psalms was published by Thomas Sternhold in 1549. John Hopkins, William Whittingham, Dean of Durham, and others translated the remaining hundred and thirteen at different times. The first complete edition, called "The Old Version," was published in 1562 and adopted by the Reformed Church of England in 1562–63. There was some opposition to the "new and modish" version, at first, although it had been approved and revised by the archbishop of Canterbury and licensed by the king.

"Tate's share in [this volume] cannot be apportioned; but it is plausible to ascribe to him the ornate pieces of a Drydenesque character (of these Ps. cxxxvii, 'Thou, Lord, by strictest search hast known,' is the best). The Christmas hymn, 'While Shepherds Watched,' is generally attributed to him, and a few of similar feeling (e. g. Ps. xlii, 'As pants the hart'), which stand out above the doggerel mass, may be his also."— Dictionary of National Biography.

REIGN OF GEORGE III

NICHOLAS ROWE (1674—1718).

Tate was described as a silent man, with downcast look; but Rowe was comely in person, with a vivacity and cheerfulness of disposition which won him many

friends. He was successful politically as well as socially, and was made successively Under-Secretary to the Secretary of State for Scotland, Poet Laureate in 1716, Surveyor of Customs, Clerk of Council to the Prince of Wales, and Clerk of Presentations.

He was an industrious scholar. He translated Boileau's "Lutrin," La Bruyère's "Characters," Quillet's "Callipædiæ," and Lucan's "Pharsalia"; and he edited, in the modern sense, the works of Shakespeare for the first time.

As a dramatist Johnson says of him: "He seldom pierces the breast, but he always delights the ear, and often improves the understanding." What more could be expected from one whom "Pope charges . . . with the want of that valuable article, a heart, and Addison admitted its existence only to testify to the lightness of its material"?

His tragedies were, for the most part, well received. Players of his own day, like Thomas Betterton, Barton Booth, John Verbruggen, Mrs. Bracegirdle and Mrs. Oldfield, acted them with pleasure, so contributing to their success; while some of them long held the stage, and were played by Kean, Macready, Kemble, Mrs. Yates, Garrick and Mrs. Siddons.

In nothing is the contrast between Tate and Rowe so marked as in their work as laureates; but here again, over against Rowe's three short years of service, we must set Tate's weary grind of nearly five and twenty.

That the "Wicked Wasp of Twickenham" commemorated our poet in an epitaph, and not in the "Dunciad," of itself points a tale.

38. Tamerlane. | A | Tragedy. | As it is Acted | At the New Theater | In | Little

Lincoln's-Inn-Fields. | By His Majesty's Servants | Written by N. Rowe Esq; | — Magnus ad altum | Fulminat Euphraten bello, Victorque volentes | Per Populos dat jura, viamq; affectat Olympo. | Virg. Georg. 4. | London, | Printed for Jacob Tonson, within Gray's-Inn-Gate, next | Gray's-Inn-Lane. 1702.

Quarto.

Collation: Three leaves; b, two leaves; B—K, in fours.

"This play was written in compliment to King William III, whose character the author intended to display under that of Tamerlane . . . In pursuance of Mr. Rowe's intended compliment, it was long a constant custom at all the theatres, both in London and Dublin, to represent it on the 4th of November, which was that Monarch's birth-day.

"This was the tragedy which Rowe valued most, and that which probably, by the help of political auxiliaries, excited most applause."—Baker, Biographia Dramatica.

39. The | Fair Penitent. | A | Tragedy. | As it is Acted at the | New Theatre | In | Little Lincolns-Inn-Fields. | By Her Majesty's Servants. | Written by N. Rowe, Esq; | Quin morere, ut meritur es, ferroque averte dolorem. | Virg. Æn.

Lib. 4. | London, | Printed for Jacob Tonſon, within Grays-Inn Gate next | Grays-Inn Lane. 1703.

Quarto.

Collation: A, three leaves; a, four leaves; B — I, in fours.

Baker says of "The Fair Penitent":

"This play is so well known, and is so frequently performed, and always with the greatest applause, that little need be said of it, more than to hint that the groundwork of it is built on the 'Fatal Dowry' of Massinger."

But Sir Walter Scott thought differently, for he complained in his "Essay on the Drama":

"It is a remarkable instance of the decay of dramatic art at this period that several of the principal authors of the time felt themselves at liberty to write imitations of old plays belonging to the original school, by way of adapting them to the taste of their own age."

Richardson owed his "Lovelace" and "Clarissa" to the villain and the heroine of this play, and our common speech to-day is indebted to it for a "gallant, gay Lothario."

40. Poems | On | Several Occasions. | By N. Rowe, Eſq; | London: | Printed for E. Curll at the Dial and Bible againſt | St. Dunſtan's Church in Fleet-ſtreet. 1714. |

Quarto.

Collation: A — E 3.

41. The | Poetical Works | Of | Nicholas Rowe, Eſq; | Late Servant to his Majeſty. | The Second Edition. | London. | Printed for J. Tonson, E. Curll, T. Jaun- | cy, A. Bell, J. Darby, A. Bettesworth, | J. Pemberton, J. Hooke, C. Rivington, | R. Cruttenden, T. Cox, J. Battely, | F. Clay and E. Symon, M.DCC.XX.

Duodecimo.

Collation: Portrait; two leaves; B — E, in twelves.

The portrait of Rowe was engraved by Gerard Van der Gucht (1696–1776).

42. The | Dramatick Works | Of | Nicholas Rowe, Eſq; |
Volume the First | Containing, |

The Ambitious	The Fair Peni-
Step-Mother.	tent.
Tamerlane.	Ulysses.

Nos tamen hoc agimus, tenuiq; in pulvere fulcos | Ducimus, & Littus ſterili verſamus aratro. | Juv. Sat. vii. | London: | Printed: And Sold by T. Jauncy, at the Angel | without Temple-Bar. MDCCXX.

The | Dramatick Works | Of | Nicholas Rowe, Esq; | Volume the Second. | containing, |

The Royal Con-	Jane Gray.
vert.	The Biter.
Jane Shore.	

London, | Printed: And Sold by T. Jauncy, at the Angel | without Temple-Bar. MDCCXX.

Duodecimo. Two volumes.

The work is illustrated with eight engravings by Louis du Guernier (1550—1620?), and the first volume has the portrait of Rowe by Sir Godfrey Kneller (1646—1723), engraved by George Vertue (1684—1756).

The separate plays have title-pages with varying dates, while appended to the second volume are:

"The Golden Verses of Pythagoras," 1719; "A Poem Upon the Late Glorious Successes of Her Majesty's Arms, &c.," 1719; and "Ode for the New Year, MDCCXVI," 1719.

REIGNS OF GEORGE I AND GEORGE II

LAURENCE EUSDEN (1688—1730).

When the Duke of Newcastle married Lady Henrietta Godolphin, young Eusden, recently graduated from Trinity College, Cambridge, celebrated the happy

event in a poem. For this, his sixth flight into the realm of the Muses, he was rewarded by the duke, as Lord Chamberlain, with the laureateship.

During his term of office Eusden wrote numerous laudatory poems, and our wonder at them as serious efforts is equaled only by our amazement at their serious reception by those to whom they were addressed. George II received the following tribute:

"Hail, mighty Monarch! whom Desert alone
Would, without Birthright, raise up to the throne;
Thy virtues shine particularly nice,
Ungloom'd with a confinity to vice."

Perhaps the poet's lines addressed to the same monarch, if applied to himself, will explain his bombast:

"Streams which in silence flowed obscure before,
Swell'd by thy conquests, proudly learn'd to roar."

Little is known of Eusden's life except that he took orders and took to drink. What the Duke of Buckingham said of him when he was appointed laureate sums up his case:

"At last rush'd in Eusden, and cried, who shall have it
But I, the true Laureate, to whom the King gave it?
Apollo begg'd pardon, and granted his claim,
But vowed, that till then, he had ne'er heard his name."

Apollo's ignorance seems to be general. Eusden's name does not appear in the Encyclopædia Britannica, and it is seldom seen outside of the list of the poets laureate.

43. Three | Poems; | The First, | Sacred to the Immortal Memory of the | late King; | The Second, | On the happy Succeſſion, and Coronation | of His preſent Majesty; | And A Third | Humbly Inſcrib'd to the Queen. | By Laurence Eusden, Servant to His Majesty. | Ille Deûm Vitam accipiet, Diviſque videbit | Permixtos Heröas, & Ipſe videbitur Illis! Virg. | — Strepitus faſtidit inanes, | Iuque Animis Hominum Pompâ meliore triumphat. Claud. | — Utinam modò dicere poſſem | Carmina digna Deâ, certè Dea Carmine digna eſt! Ovid. | The Second Edition. | London: | Printed for J. Roberts in Warwick-Lane. 1727.

Folio.
Collation: A — G 1, in twos.

44. A | Poem | Humbly Inscribed | To His Royal Highneſs Prince Frederic, | On His Safe Arrival in Great Britain, | And on His being Created Prince of Wales. | By L. Eusden, A.M. | Late Fellow of Trinity College, Cambridge, and now | Poet-Laureate to His Majesty. | Fallax

O quoties Pulvis deludet Amorem | Suſpenſum, veniens omni dum crederis Horâ! Claudian. | Veniſti tandem, Tuoque ſpectata Parenti Vicit Iter durum Pietas? datur Ora tueri? Virgil. | Jam nihil, O Superi, querimur! Lucan. | London, | Printed: and Sold by J. Roberts in Warwick-Lane. | MDCC-XXIX.

Folio.

Collation: A—C, in twos.

45. A | Letter | To | Mr. Addison, | On The | King's | Acceſſion to the Throne. | By Mr. Eusden | London: | Printed for J. Tonson, at Shakeſpear's Head, over- | againſt Catherine-ſtreet in the Strand. 1714.

Folio.

Collation: One leaf; B — D, in twos.

46. Poetical | Miscellanies, | Conſiſting of | Original Poems. | And | Translations. | By the beſt Hands. | Publiſh'd by Mr. Steele. | London: | Printed for Jacob Tonson at Shake- | ſpear's Head over-

againſt Catherine-ſtreet | in the Strand. MDCCXIV.

Octavo. First edition.

Collation: Frontispiece; A—X7, in eights.

This volume contains numerous poems by Eusden.

REIGN OF GEORGE II

COLLEY CIBBER (1671—1757).

"Cibber," says Warton, "with a great stock of levity, vanity, and affectation, had sense, and wit, and humour," and if we add to these qualities the fact that he was eminent as an actor, dramatic writer and theatrical manager, we have summed up his qualifications for the position of poet laureate. The appointment was made in 1730, and was directly due to the acceptable Whig views expressed in "The Nonjuror," a comedy founded on Molière's "Tartuffe," and produced with great success thirteen years before.

> "But guessing who should have the luck
> To be the Birth-day fibber,
> I thought of Dennis, Tibbold, Duck,
> But never dreamed of Cibber."

The elevation procured for Cibber his even more famous distinction of the chief place in the later versions of the "Dunciad." This last honor will without doubt preserve his name, if not his bays, longer than the first.

"Quoth Cibber to Pope, though in verse you foreclose,
I 'll have the last word; for by God I 'll write prose.
Poor Colley! Thy reasoning is none of the strongest,
For know, the last word is the word that lasts longest."

Many other satires beside Pope's were directed against Cibber, and the fame of them tends to warp fair criticism and to turn our sympathies against him and cause us to forget his undoubted merits. This is unfair: "He was a great comedian, and, with allowances for his personal prejudices, the best critic of acting the stage has known." "By his writings he elevated the morality of the stage, and by his policy he improved its management."

His private life was not up to the standard of his writings. He was "fond of his bottle, fond of his jest, fond likewise of the rattle of the dice."

47. The | Non-Juror. | A | Comedy. | As it is Acted at the | Theatre-Royal, | By | His Majesty's Servants. | Written by Mr. Cibber. |
—Pulchra Laverna | Da mihi fallere; da Juſtum, Sanctumq; videri, | Noctem Peccatis, & fraudibus objice Nubem. | Hor. | London: | Printed for B. Lintot, at the Croſs-Keys in | Fleet ſtreet. MCCXVIII.

Quarto.

Collation: A, seven leaves; A, four leaves; B—F, in eights.

The presentation copy to George I, to whom it is dedicated.

48. The Dramatic | Works | Of | Colley Cibber, Esq. | In Five Volumes. | [Volume the First] [*contents of each volume given on title-page.*]
London: | Printed for J. Rivington and Sons, C. Bathurst, | T. Longman, T. Lowndes, T. Caslon, W. Ni- | coll, and S. Bladon. | M.DCC.LXXVII.

Duodecimo. Five volumes.

The first volume contains a portrait of Cibber, engraved by Miller after the painting by Vanloo.

49. An Apology for The Life Of | Mr. Colley Cibber | Written By Himself | A New Edition With Notes And Supplement | By | Robert W. Lowe | With Twenty-Six Original Mezzotint Portraits By | R. B. Parkes, And Eighteen Etchings | By Adolphe Lalauze | In Two Volumes | Volume The First | London | John C. Nimmo | 14, King William Street, Strand | MDCCCLXXXIX.

Octavo. Two volumes.

"Swift was so much pleased with Cibber's Apology for his Life that he sat up all night to read it; upon hearing which, Cibber, it is said, shed tears for joy."
— Allibone.

REIGNS OF GEORGE II AND GEORGE III

—

WILLIAM WHITEHEAD (1715—1785).

Little was expected of the successor of Rowe and Eusden:

"Next Whitehead came, his worth a pinch of snuff,
But for a Laureate,—he was good enough."

Whitehead was the son of a baker. By commendable diligence he worked his way through the University, and became tutor to the son of the Earl of Jersey. Both father and son remained Whitehead's warm friends and patrons, and it was due to Lady Jersey's influence with the Duke of Newcastle that he received the laureateship upon the death of Cibber.

Gray had been offered the vacant place, but had refused it, and Whitehead would have done wiser to follow Gray's example; for, to quote from his own lines, he knew the difficulties of the position:

"Obliged by sack and pension,
Without a subject or invention,
Must certain words in order set,
As innocent as a gazette —
Must some meaning half disguise,
And utter neither truth nor lies."

Whitehead appears to have been a good man and not a bad poet as poets laureate go: he tried to reform the stage, for which he wrote numerous dramas to be acted with success by Garrick, and if, as poet laureate, he was subjected to severer criticisms than the poet

tutor would have been, it was more the fault of his friends than his own.

For Americans he has an especial interest: he was the poetaster during the Revolutionary War.

50. The | Danger | Of | Writing Verse: | An | Epistle. | By Mr. W. Whitehead of Clare-Hall in Cambridge. | Quæ poterant unquam ſatis expurgare cicutæ, | Ni melius dormire putem, quam ſcribere verſus? | Hor. Ep. 2. Lib. 2. | [Printer's mark] Tully. | London: | Printed for R. Dodsley at Tully's Head in Pall-Mall; | And Sold by T. Cooper at the Globe in Pater-noſter-Row. 1741. | [Price One Shilling.]

Folio.

Collation: Two leaves; B — D, in twos.

51. Ann Boleyn | To | Henry the Eighth. | An | Epistle. | By Mr. William Whitehead, | Fellow of Clare-Hall in Cambridge. | Ne quid inexpertum, fruſtra moritura, relinquat. Virg. | [Printer's mark] Tully. | London: | Printed for R. Dodsley at Tully's Head in Pall-Mall; | And Sold by M. Cooper at the Globe in

Pater-noſter Row. 1743. | [Price One Shilling.]

Folio.

Collation: Two leaves; B — D, in twos.

52. An | Essay | On | Ridicule. | By Mr. William Whitehead, | Fellow of Clare-Hall in Cambridge. | [Device] Tully. | London: | Printed for R. Dodsley at Tully's Head in Pall-Mall; | And Sold by M. Cooper in Pater-noſter-Row. 1743. | [Price One Shilling.]

Folio.

Collation: Two leaves; B — E, in twos.

53. On | Nobility: | An | Epistle | To The | Right Hon^ble. the Earl of * * * * * * | - - - - - - Sed Te cenſeri laude Tuorum | Noluerim - - - - - - Juv. | By Mr. William Whitehead, | Fellow of Clare-Hall, Cambridge. | [Printer's mark] Tully. | London: | Printed for R. Dodsley, at Tully's Head in Pall-Mall; and | ſold by M. Cooper, at the Globe in Pater-noſter-Row. | M.DCC.XLIV. | (Price One Shilling.)

Folio.

Collation: One leaf; B — D, in twos.

54. Atys | And | Adrastus, | A | Tale | In the Manner of Dryden's Fables. | By Mr. William Whitehead, Fellow of | Clare-Hall in Cambridge. | Infelix! Nati funus crudele videbis. | Hi noſtri reditus, expectatique triumphi! | Hæc mea magna fides! — Virg. Æn. viii. | The Second Edition. | [Ornament.] London: | Printed for R. Manby, on Ludgate Hill: | And Sold by M. Cooper, in Pater-noſter Row. MDCCXLIV. | [Price One Shilling.]

Folio.

Collation: One leaf; B — D, in twos; E, three leaves.

55. Plays | And | Poems, | By | William Whitehead, Esq. | Poet Laureat, | And Register And Secretary To The Most | Honorable Order Of The Bath. | In Two Volumes. | [Vol. I.] London, | Printed for J. Dodsley, in Pall Mall, | MDCCLXXIV.

Octavo. Two volumes. Portrait.

The first volume has an oval portrait of the author engraved by W. Doughty after the painting by J. Collyer.

56. Poems | By William Whitehead, Esq. | Late Poet Laureat, | And Register And Secretary To The Most | Honorable Order Of The Bath. | Vol. III. | To Which Are Prefixed, | Memoirs | Of His | Life and Writings. | By W. Mason, M. A. | York: | Printed By A. Ward, And Sold By J. Robson And | W. Clarke, New Bond-Street, London, | And J. Todd, York. | MDCCLXXXVIII.

Octavo. Pp. [ii], 170, [i].

This volume is made up of "writings, either uncollected or unpublished" by the author and edited by W. Mason.

REIGN OF GEORGE III

THOMAS WARTON (1728—1790).

Warton graduated from Trinity College, Cambridge, and there he remained during the greater part of his life as a professor, first in the chair of Poetry, and later of Ancient History. There is a different stamp upon his work from that of his predecessors: he was of the university, they of the court, the theater, or from among the followers of the great.

His prose writings exceed in number and importance his poetical works, and it is as a man of letters that his

"name is a landmark in the history of English literature." Christopher North went so far as to say, "the gods had made him poetical, but not a poet"; but even so, in his "poetical" works he "left his impress on the course of English literature."

His greatest work was his "History of English Poetry." He edited the works of Theocritus, Milton's "Poems upon Several Occasions," and "Anthologiæ Græcæ" of Kephalas.

He was appointed laureate in 1785, and his first official ode called forth the famous squib, "Probationary Odes for the Laureateship," in which he is described as "a little, thick, squat, red-faced man"; and his own "birthday" ode was given "as signally characteristic of the ludicrous tameness incident to the compositions of laureated poetasters." This "most exquisite of literary jokes" "purported to be the competitive essays of Warton's rivals." They "are very comical, and abound in humorous allusions, which were greatly appreciated at the time, although now a key is required to their meaning."

It is pleasant to record that Warton received this joke with a good nature habitual to one of the most amiable of men.

57. Observations | On The | Faerie Queene | Of | Spenser. | By Thomas Warton, A.M. | Fellow of Trinity-College, Oxford. | London: | Printed for R. and J. Dodsley; | And J. Fletcher, in the Turl, Oxford. | 1754.

Quarto. Pp. iv, 322.

58. The | History Of English Poetry, | From The | Close Of The Eleventh | To The | Commencement Of The Eighteenth Century. | To which are Prefixed, | Three Dissertations: | 1. Of The Origin Of Romantic Fiction In Europe. | 2. On The Introduction Of Learning Into England. | 3. On The Gesta Romanorum. | By | Thomas Warton, B. D. | Fellow Of Trinity College, Oxford, And Of The Society Of Antiquaries, And Late | Professor Of Poetry In The University Of Oxford. | A New Edition | Carefully Revised, | With Numerous Additional Notes By The Late Mr. Ritson, | The Late Dr. Ashby, Mr. Douce, | Mr. Park, And Other Eminent Antiquaries, | And | By The Editor. | In Four Volumes. | [Vol. 1.] London: | Printed for Thomas Tegg, 73, Cheapside. | 1824.

Octavo. Four volumes. Portrait.

HENRY JAMES PYE (1745—1813).

Pye was the next laureate, and nobody ever knew just why, but all agree that "no selection could have more effectually deprived the post of reputable literary merit."

It may not be amiss to set aside all attempts at a serious criticism of "Henry James Pye," as Southey

always called him, and merely quote some of the many epithets and jingles which commemorate him.

The "poetical Pye," said Scott politely, while Byron scornfully referred to him "as eminently respectable in everything but his poetry," and Byron was certainly a judge of both morals and poetry: he believed it "Better to err with Pope, than shine with Pye." George Steevens plagiarized to express his thoughts of our poetaster:

> "And when the *pie* was opened
> The birds began to sing;
> And was n't that a dainty dish
> To set before a king?"

while Porson thought to gain more dignity with Latin:

> "Poetis nos lætamur tribus,
> Pye, Petro Pindar, Parvo Pybus.
> Si ulterius ire pergis,
> Adde his Sir James Bland Burges."

All this apropos of "a good Englishman, a gentleman in the highest sense of the word, a man of ancient family, of patriotic principles, of genial courtesy, and pleasant convivial habits,"—too bad the Canary was commuted in his day!—"an industrious student, a well-informed, cultivated, graceful writer," poet laureate to his Majesty King George—but no poet.

59. Six | Olympic Odes | Of Pindar: | Being thoſe omitted by | Mr. West. | Translated into | English Verse. | With Notes. | London: | Printed for Benjamin White, | at Horace's-Head, Fleet-Street. | MDCCLXXV.

Duodecimo. Pp. vii, 73.

60. Adelaide: | A | Tragedy, | In Five Acts, | As Performing | With Universal Applause, | At | The Theatre-Royal, Drury-Lane. | By | Henry James Pye, | Poet Laureat. | Celebrare Domestica Facta.—Hor. | London: | Printed for John Stockdale, Piccadilly. | 1800. | Price 2s. 6d. | Entered at Stationers' Hall.

Octavo. Pp. 78.

"There is some fine writing in this piece, which will please in the closet; but it had no interest on the stage. The story is drawn from the latter part of the reign of Henry II. whose last days were so much embittered by the disobedient and unnatural conduct of his sons."—Baker, Biographia Dramatica.

REIGNS OF GEORGE III, GEORGE IV, WILLIAM IV, AND VICTORIA

ROBERT SOUTHEY (1774—1843).

Southey's own letters give the most interesting account we have of the circumstances connected with his appointment to the laureateship. In a letter to C. W. W. Wynn, Esq., bearing date of Sept. 20, 1811, he says:

"Pye's death was announced a day or two before my departure from Keswick, and at the time I thought

it so probable that the not-very-desirable succession might be offered me, as to bestow a little serious thought upon the subject, as well as a jest or two."

The office was tendered to him at the wish of the Prince Regent, and he was given to understand that the "onus" of it would be dropped, but owing to a misunderstanding the place had also been offered to Scott by Lord Liverpool and the Marquis of Hertford. Scott generously declined the appointment, not from any foolish prejudice, as he wrote Southey, but because he was already provided for, and would not engross emoluments which ought to be awarded to a man of letters who had no other views in life.

In a long letter to Scott, written after his induction into office, Southey says: "I swore to be a faithful servant to the king, to reveal all treasons which might come to my knowledge, to discharge the duties of my office, and to obey the lord chamberlain in all matters of the king's service, and in his stead the vice-chamberlain. Having taken this upon my soul, I was thereby inducted into all the rights, privileges, and benefits which Henry James Pye, Esq., did enjoy, or ought to have enjoyed."

"The original salary of the office was 100 marks. It was raised for Ben Jonson to £100 and a tierce of Spanish Canary wine, now wickedly commuted for £26; which said sum, unlike the Canary, is subject to income-tax, land-tax, and Heaven knows what taxes besides. The whole net income is little more or less than £90. It comes to me as a God-send, and I have invested it in a life-policy."

A few of his lines will announce the actual installation:

"I have something to tell you, which you will not be sorry at,
'T is that I am sworn in to the office of laureate.

The oath that I took there could be nothing wrong in,
'T was to do all the duties to the dignity belonging.
Keep this, I pray you, as a precious gem,
For this is the laureate's first poem."

"There, my dear Edith, are some choice verses for you. I composed them in St. James' Park yesterday, on my way from the chamberlain's office, where a good old gentleman usher, a worthy sort of fat old man, in a wig and bag, and a snuff-colored full-dress suit with cut steel buttons and a sword, administered an oath."

The "onus" of the office, the New Year's Ode (Shadwell's Birth Daye Ode had already been abolished), was not done away with until some time after, much to Southey's disgust.

"Is it true that the Princess Charlotte is likely to be married? You will guess why I wish to know, though if I had not written half a marriage poem, I certainly would not begin one, for, between ourselves, I have not been well used about the laureateship. They require task verses from me — not to keep up the custom of having them befiddled, but to keep up the task — instead of putting an end to this foolery in a fair and open manner, which would do the court credit, and save me a silly expense of time and trouble."

Letter to Grosvenor C. Bedford, Esq.,
Feb. 4, 1816.

61. Omne Solum Forti Patria | Madoc. | Book 1. |
[Device cut out and pasted on]

Duodecimo. Ll. 277, 38.

The original manuscript of "Madoc," written in 1799.

61½. Miscellanea Poetica.

Octavo. Ll. 137.

A collection of poems in Southey's handwriting, many of which were afterwards printed.

62. The Lay of the Laureate. | Carmen Nuptiale, | By | Robert Southey, Esq. | Poet Laureate, | Member Of The Royal Spanish Academy, And Of The | Royal Spanish Academy Of History. | London: | Printed for Longman, Hurst, Rees, Orme, And | Brown, Paternoster Row. | 1816.

Duodecimo. Pp. [3], 77.

63. The Poet's Pilgrimage | to | Waterloo: | By | Robert Southey, Esq. | Poet Laureate, | Member Of The Royal Spanish Academy, And Of The | Royal Spanish Academy Of History. | [Quotation, three lines.] Pindar. Pyth. 2. | London: | Printed For Longman, Hurst, Rees, Orme, And | Brown, Paternoster Row. | 1816.

Sextodecimo. Pp. [iv], 232. Eight plates.

The plates are steel-engravings by George Cooke (1781–1834), from sketches by E. Nash and C. Bell.

64. All For Love; | And | The Pilgrim To Compostella. | By | Robert Southey, Esq. L.L.D. | Poet Laureate, &c. | London: | John Murray, Albemarle Street. | MDCCCXXIX.

Octavo. Pp. [v], 221. Plate.

The volume has for a frontispiece a proof engraving, by Ewd. Finden, of a picture by R. Westall, R. A. Set in is a note in pencil by W. Beckford. "All for pelf rather than All for Love in this breathing world. Nothing but the desire of adding to his stock of pence, and laudable view of presenting his little friends,—sweet listening dears,—with comfits & sugar plums, could have induced the Laureate to put forth such a doodlesome publication.—W. B."

65. The Doctor, | &c. | [Device] Third Edition. | Vol. I. | London: | Longman, Rees, Orme, Brown, Green And | Longmans. | 1839.

Post octavo. Seven volumes.

This "glorified commonplace-book" "originally appeared as follows; vol. i. and ii. 1834, vol. iii. 1836, vol. iv. 1837, and vol. v. 1838. . . . Vol. vi. appeared in 1847, edited by Southey's son-in-law, the Rev. John Wood Warter. . . . The 7th, being the concluding volume, appeared also in 1847. . . . "—Lowndes.

66. The Doctor, | &c. | [Device] Vol. VII. | London: | Longman, Brown, Green, And Longmans. | 1847.

Volume seven has a colored frontispiece by John Glover, called "The Statues."

REIGN OF VICTORIA

WILLIAM WORDSWORTH (1770—1850).

Writing to Lady F. Bentinck in 1843, Wordsworth says:

"The Lord Chamberlain [Earl De La Warr], in terms the most honourable, has, with the Queen's approbation, offered me the vacant laureateship. Had I been several years younger I should have accepted the office with pride and pleasure; but on Friday I shall enter, God willing, my 74th year, and on account of so advanced an age I begged permission to decline it, not venturing to undertake its duties, for though, as you are aware, the formal task-work of New Year and Birthday Odes was abolished when the appointment was given to Mr. Southey, he still considered himself obliged in conscience to produce, and did produce, verses, some of very great merit, upon important public occasions. He failed to do so upon the Queen's Coronation, and I know that this omission caused him no little uneasiness. The same might

happen to myself upon some important occasion, and I should be uneasy under the possibility."

The Prime Minister, Robert Peel, added his entreaty to the Lord Chamberlain's, promising that nothing should be "required" of the aged poet, and, all scruples being removed, Wordsworth finally accepted the position. He wrote but one ode in his official capacity, and that was probably only nominally by him.

67. Lyrical Ballads, | With | A Few Other Poems. | London: | Printed for J. & A. Arch, Gracechurch-Street. | 1798.

Octavo. Pp. [i], v, [i], 210, [i].

68. Lyrical Ballads, | With | Other Poems. | In Two Volumes. | By W. Wordsworth. | Quam nihil ad genium, Papiniane, tuum! | Vol. II. | London: | Printed For T. N. Longman And O. Rees, Paternoster-Row, | By Biggs And Co. Bristol. | 1800.

Octavo. Pp. [iii], 227.

69. The Excursion, | Being A Portion Of | The Recluse, | A Poem. | By | William Wordsworth. | London: | Printed for Longman, Hurst, Rees, Orme, And Brown, | Paternoster-Row. | 1814.

Quarto. Pp. xx, 447.

70. The | White Doe | Of | Rylstone; | Or | The Fate Of The Nortons. | A Poem. | By | William Wordsworth. | London: | Printed For | Longman, Hurst, Rees, Orme, And Brown, | Paternoster-Row, | By James Ballantyne And Co., Edinburgh. | 1815.

Quarto. Pp. xi, 162. Plate.

71. The | Miscellaneous | Poems | Of | William Wordsworth. | In Four Volumes. | [Vol. I.] London: | Printed For Longman, Hurst, Rees, Orme, And Brown, | Paternoster-Row. | 1820.

Duodecimo. Four volumes. Four plates.

The frontispieces to the first three volumes are engravings by J. C. Bromley after the pictures by Sir George Beaumont. The frontispiece of volume four was engraved by S. W. Reynolds after a picture by Beaumont.

72. Memorials | Of A | Tour On The Continent, | 1820. | By William Wordsworth. | London: | Printed for | Longman, Hurst, Rees, Orme, And Brown, | Paternoster-Row. | 1822.

Octavo. Pp. viii, 103.

73. Yarrow Revisited, | And | Other Poems. | By | William Wordsworth. | —"Poets . . . dwell on earth | To clothe whate'er the soul admires and loves | With language and with numbers." | Akenside. | London: | Printed for | Longman, Rees, Orme, Brown, Green, & Longman, | Paternoster-Row; And | Edward Moxon, Dover Street. | 1835.

Octavo. Pp. xv, 349.

74. The | Sonnets | Of | William Wordsworth. | Collected In One Volume, | With | A Few Additional Ones, Now First Published. | London | Edward Moxon, Dover Street. | MDCCCXXXVIII.

Octavo. Pp. xi, 477. Portrait.

"No one since Milton has so adorned our language in this species of composition."—Lond. Lit. Gaz., 1838.

The autograph portrait, from the miniature painted by Margaret Gillies (1803–1887), was engraved by J. C. Armytage.

The book was bound by T. J. Cobden-Sanderson, in 1894, after his own design.

ALFRED TENNYSON, FIRST BARON TENNYSON (1809—1892).

"On November 19th my father was appointed Poet Laureate, owing chiefly to Prince Albert's admiration for 'In Memoriam.' Wordsworth had been now dead some months; and my father, as he has assured me, had not any expectation of the Laureateship, or any thought upon the subject: it seemed to him therefore a very curious coincidence, that the night before the offer reached him he dreamt that Prince Albert came and kissed him on the cheek, and that he said in his dream, 'Very kind, but very German.'

"In the morning this letter about the Laureateship was brought to his bedroom":

"WINDSOR CASTLE, Nov. 5th, 1850.

"By the death of the late lamented Wm. Wordsworth the Office of Poet Laureate to the Queen became at Her Majesty's disposal.

"The ancient duties of this Office, which consisted in laudatory Odes to the Sovereign, have been long, as you are probably aware, in abeyance, and have never been called for during the Reign of Her present Majesty. The Queen, however, has been anxious that the Office should be maintained; first, on account of its antiquity, and secondly, because it establishes a connection, through Her Household, between Her Majesty and the poets of this country as a body.

"To make, however, the continuance of this Office in harmony with public opinion, the Queen feels that it is necessary that it should be limited to a name bearing such distinction in the literary world as to do credit to the appointment, and it was under this feeling, that Her Majesty in the first instance offered the appointment to Mr. Rogers, who stated to Her Majesty, in

his reply, that the only reason which compelled him gratefully to decline Her Majesty's gracious intention, was, that his great age rendered him unfit to receive any new office.

"It is under the same desire that the name of the poet appointed should adorn the Office, that I have received the commands of the Queen to offer this post to you, as a mark of Her Majesty's appreciation of your literary distinction.

"I have the honour to be, Sir,
"your obedient humble servant,
"C. B. PHIPPS."

"He took the whole day to consider, and at the last wrote two letters, one accepting, one refusing, and determined to make up his mind after a consultation with his friends at dinner. He would joke and say: 'In the end I accepted the honour, because during dinner Venables told me, that, if I became Laureate, I should always when I dined out be offered the liver-wing of a fowl.'"

Lord Tennyson's reflections upon Wordsworth might aptly be applied to himself. Hallam Tennyson says again: "He was meditating his first Laureate poem, 'To the Queen,' and was especially thinking of a stanza in which 'the empire of Wordsworth should be asserted: for he was a representative Poet Laureate, such a poet as kings should honour and such an one as would do honour to kings; — making the period of a reign famous by the utterances of memorable words concerning that period.'"

75. Poems, | Chiefly Lyrical, | By Alfred Tennyson. | London: | Effingham Wilson, Royal Exchange, | Cornhill. | 1830.

Foolscap octavo. Pp. [iii], 154.

"It had originally been intended to publish these poems conjointly with those of Arthur Hallam; but by the advice of Hallam's father the contributions of the latter were withdrawn. . . .

"Many of the poems in this volume were rejected and omitted from subsequent editions of Tennyson's Minor Poems."—The Bibliography of Tennyson.

76. The Princess; | A Medley. | By | Alfred Tennyson. | London: | Edward Moxon, Dover Street. | MDCCCXLVII.

Foolscap octavo. Pp. [i], 164.

77. In Memoriam. | London: | Edward Moxon, Dover Street. | 1850.

Foolscap octavo. Pp. vii, 210.

"The poem, written in a four-line stanza -- believed by the poet to have been invented by himself, but which had been in fact long before used by Sir Philip Sidney, Ben Jonson, and notably by Lord Herbert of Cherbury — had grown to its final shape during a period of seventeen years following the death of Arthur Hallam. Issued with no name upon the title-page, its authorship was never from the first moment in doubt."

— Canon Ainger.

78. Ode | On The Death | Of The | Duke Of Wellington. | By Alfred Tennyson, | Poet Laureate. | London: | Edward Moxon, Dover Street. | 1852.

Octavo. Pp. 16.

79. Maud, | And Other Poems. | By | Alfred Tennyson, D.C.L., | Poet Laureate. | London: | Edward Moxon, Dover Street. | 1855.

Foolscap octavo. Pp. [v], 154.

80. Idylls Of The King. | By | Alfred Tennyson, D.C.L., | Poet Laureate. | "Flos regum Arthurus." | Joseph of Exeter. | London: | Edward Moxon & Co., Dover Street. | 1859.

Foolscap octavo. Pp. [v], 261.

81. A Welcome. | By | Alfred Tennyson, D.C.L., | Poet Laureate. | London: | Edward Moxon & Co., Dover Street. | 1863.

Octavo. Pp. 4.

"These lines were addressed to the Princess Alexandra of Denmark, on her arrival in England and her marriage with the Prince of Wales. . . . This separate edition is now a great rarity, though it could be bought at the time of its publication for a few pence."

— The Bibliography of Tennyson.

82. Becket | By | Alfred | Lord Tennyson | Poet Laureate | London | Macmillan and Co. | 1884

Foolscap octavo. Pp. [v], 213.

Produced at the Lyceum Theatre by Henry Irving in 1893.

83. The | Death Of Œnone, | Akbar's Dream, | And Other Poems | By | Alfred | Lord Tennyson | Poet Laureate | With Five Steel Portraits Of The Author | London | Macmillan and Co. | And New York | 1892 | All rights reserved

Octavo. Pp. vi, 111. Five portraits.

"Published the latter part of October, 1892. The proof was all revised by the Poet a fortnight before his death."—The Bibliography of Tennyson.

ALFRED AUSTIN (1835—).

Lord Rosebery having refused to appoint a successor to Alfred Tennyson as poet laureate, there was an intermission of four years, until Lord Salisbury, who, "as Matthew Arnold long ago noted, has a dangerous ignorance of literature," appointed the present incumbent on New Year's day, 1896.

84. The Season: | A Satire. | By | Alfred Austin. | With Frontispiece Of "The Modern Muse," By | Thomas George Cooper. | Slender.—Why do your dogs bark so? be there bears i' th' Town? | Anne Page.—I think there are, Sir! I

heard them talked of. | Slender.— I love the sport well ; . . . but the women have so | cried and shrieked at it, that it passed. | Merry Wives of Windsor. | London: | Robert Hardwicke, 192, Piccadilly. | 1861.

Octavo. Pp. 74. Frontispiece.

This is the author's third publication.

"One of the most notable and sorest points with Mr. Austin is the present fashion of low dresses as worn by ladies in the evening."—Sat. Rev., xii, 24.

AUTHORITIES ON THE POETS LAUREATE

85. The Lives | Of | The Poets-Laureate. | With An Introductory Essay On | The Title And Office. | By Wiltshire Stanton Austin, Jun., | B. A., Exeter College, Oxon.; | And John Ralph, M.A., | Barrister-At-Law. | [Quotation, five lines.] London: | Richard Bentley, New Burlington Street. | Publisher in Ordinary to Her Majesty. | M.DCCC.LIII.

Octavo. Pp. vi, [1], 428.

86. The | Poets Laureate | Of | England. | Being | A History Of The Office Of Poet Laureate, | Biographical Notices Of

Its Holders, | Etc. By | Walter Hamilton. | Illustrated. | [Volume I.] | London: | Elliot Stock, 62, Paternoster Row. | 1879

Octavo. Pp. xxv, [ii], 308. One volume extended to two by insertion of numerous portraits and views.

87. The Laureates | of England | From Ben Jonson to Alfred Tennyson | With Selections From Their Works And An Introduction | Dealing With The Origin And Significance Of | The English Laureateship | By | Kenyon West | Vignette Edition, With Numerous New | Illustrations | By | Frederick C. Gordon, Esq. | New York and London | Frederick A. Stokes Company | Publishers |

Octavo. Pp. 20 + 459. Portraits, plates.

PORTRAITS

GEFFREY CHAUCER. *Line engraving.*

88. A half-length figure turned to the left, inclosed in an oval border which rests on a pedestal; the whole surrounded by a rectangular border.

The oval is crowned with a laurel wreath and a ribbon bearing the inscription:

Geffrey Chaucer { Our Ancient & Learned English Poet, died 1400 Æta 72.

[Coat of Arms.] Anglia Chaucerum veneratur nostra Poetam, | Cui veneres debit patria lingua suas. | Tho. Occleve Contemporar & discipulus ejusdem Chauceriad viv: dedin. Geo. Vertue Sculp: 1717.

JOHN GOWER. *Line engraving.*

89. A full bust turned to the right, within an architectural framework, at the foot of which stand four volumes; one book is open and shows a picture of Gower's effigy and tomb.

Inscription, below. Joannes Gower | Armegir. | Anglorum Poeta Celeberrimus. | Chauceri Poeta | Contemporar. | G. Vertue Sculp 1727. | Honoritiſs D^no^ Ioanni Levison Gower Domino Gower. | hanc Effigiem humillime D.D. | G. Vertue.

JOHN SKELTON. *Stipple engraving.*

90. A half-length figure turned toward the right: the face is turned toward the left.

Inscription, below. John Skelton | Poet Lauret to King Henry the Eighth. |

From an Original Picture in the Poſſeſsion of M^r Richardson. | Published Nov^r 1^st 1797, by W. Richardson York House N^o 31 Strand.

EDMUND SPENSER. *Line engraving.*

91. A full bust, three-quarters face, in an oval resting on a pedestal. Above the oval is a pediment, partly covered with drapery, containing a laurel wreath, with the inscription: Edmund Spenser Obiit 1599.

Inscription, below. Anglica te vivo, vixit plausitq Poeſis; Nunc moritura timet te moriente mori. Camden. Geo. Vertue Sculp 1727.

Honoralio Ioanni Guyse Tribuno Militum Singulari bonarum Arlium Fantori, D.D. G. Vertue.

SAMUEL DANIEL.

92. For a portrait of this Laureate, see the title-page of his "Civile Wares," 1609 (No. 12), engraved by Thomas Cockson or Coxson.

BEN JONSON. *Line engraving.*

93. A full bust, in an oval resting on a pedestal; the whole being inclosed within a rectangular border. Above the rectangle is a laurel wreath and a ribbon bearing the inscription:

Benjamenus Johnson.

Obijt Anno { Dom. 1637. / Ætat. 63.

Inscription, below. Fronti nulla Fides huic non dicatur: APELLE | A tanto, VATES, èn redivivus ades. | Immortale duplex micat hic opus: Illius Arte | FORMA, tuâ a Pennâ FAMA, perennis erit |

E Pinacotheca Nobiliſsimi & Honoratiſsimi Ioannis Domini Sommers &c. Cui Tabulam hanc humillimè dicat. | Amico ſuo Mauritio Johnson I. C. Artium Amatori redicat 1730. G. Vertue | Gerard Honthorst pinxit. Geo: Vertue, Londini Sculp

BEN JONSON.

94. Oil painting, by Gerard van Honthorst (1590 — 1656), on a panel 12 x 15 inches.
This is undoubtedly the original painting from which all the later engravings have been made.

SIR WILLIAM D'AVENANT.

Line engraving.

95. A full bust, in an oval resting on a pedestal; the whole being inclosed within a rectangle. The poet is crowned with the laurel wreath.

Io. Grenhill pinx. W. Faithorne, Sculp.

Inscription, below. S^ir William D'avenant K^t

This portrait was published in D'Avenant's Works, 1672—1673.

"Will Davenant, asham'd of a foolish mischance
That he had got lately travelling in *France*,
Modestly hop'd the handsomeness of 's muse
Might any deformity about him excuse.

"Surely the company would have been content,
If they could have found any precedent;
But in all their records, either in verse or in prose,
There was not one Laureate without e'er a nose."

JOHN DRYDEN. *Line engraving.*

96. A half-length figure turned to the left, with the face turned toward the front. In the hand is a laurel branch. In an oval frame resting on a pedestal, the whole inclosed within a rectangle.

[Coat of arms.] Peint par le Chevalier Kneller. Graué par le Cheualier Edelinck, C.P.R.

Inscription, below. Mr John Dryden.

This portrait was also issued in the Dramatic Works, 1701.

THOMAS SHADWELL. *Mezzotint.*

97. A three-quarter-length figure turned toward and looking to the front.

I: Kerſsaboom pinx: W. Faithorne fec. Cum Priuilego Regis. Sold by E. Cooper at ye 3 pidgeons ni Bedford ſtreet.

First state.

NAHUM TATE.

There is no engraved portrait of this poet.

NICHOLAS ROWE. *Mezzotint.*

98. A three-quarter-length standing figure, facing toward and looking to the front. Engraved by J. Faber, Senior.

Inscription, below. Nicholas Rowe, Esq^r, P.L.

Proof.

LAURENCE EUSDEN.

There is no engraved portrait of this poet.

COLLEY CIBBER. *Mezzotint.*

99. A three-quarter-length figure directed toward the left, facing toward and looking to the front. He holds a pen in his right hand, which a young woman is taking.

J. B. Vanloo pinx 1740. Edw^d Fisher fecit 1758.

Inscription, below. Colley Cibber, Esq^r | late Poet.-Laureate. | Printed for John Spilsbury Engraver, Map & Print Seller in Rufsell-Court Covent-Garden London.

"Bromley calls the lady a Muse; but it is probably a portrait, perhaps that of his daughter, Mrs. Clarke."
—Smith.

WILLIAM WHITEHEAD.

Line engraving.

100. Full bust, turned to the right.
Drawn by J. Thurston. Engraved by W. Ensom.

Inscription, below. William Whitehead. | From a Picture by Wilson, in the Collection of | the Right Honorable the Earl of Harcourt. | London; March 1, 1821; Published by W. Walker, 8 Grays Inn Square.

THOMAS WARTON. *Mezzotint.*

101. A full bust.

Inscription, below. The Revd Mr Thomas Warton.

London, Publish'd Decr 1; 1786, by W. Dickinson Engraver, No. 158 Bond Street

The engraving is from the painting by Sir Joshua Reynolds.

HENRY JAMES PYE. *Mezzotint.*

102. Full bust, with the head turned to the left. In an oval border within a rectangle.

Painted by S. I. Arnold. London. Published as the Act directs Feby 2. 1801. Engraved by B. Pym.

Inscription, below. Henry James Pye Esqr

ROBERT SOUTHEY. *Mezzotint.*

103. A half-length figure, with the face turned toward the right.

Painted by Sam^l Lane Esq^r Engraved by Henry Dawe.

Inscription, below. Robert Southey. Esq^r L.L.D. &c. &c. &c.

WILLIAM WORDSWORTH. *Mezzotint.*

104. A three-quarter-length figure, seated beside a table; the left hand resting on an open book. The head is turned to the right.

Painted by Miss Margaret Gillies. Engraved by Edward M^cInnes.

London. Republished Feb^y 15. 1853. By Thomas Boys, (Of The Late Firm of Moon, Boys & Graves) Print Sellers to The Royal Family, 467, Oxford Street: — Paris, E. Gambart & Co. 15, Rue Chalot — Deposé. Originally Published Aug^t 6, 1841. Proof.

WILLIAM WORDSWORTH.

105. Same as above.

Inscription, below. W^m Wordsworth.

ALFRED TENNYSON. *Etching.*

106. By P. Rajon. Signed proof.

ALFRED TENNYSON. *Etching.*

107. By P. Rajon. *Print.*

ERRATA.

P. 4, line 14, read to the | kingis grace.
P. 6, line 20, read Fleteſtreate.
P. 8, line 12, period after *London*.
" " " 20, read Ponſonbie. |
P. 18, line 11, for Asse read Aſſe.
P. 19, lines 3 and 4, read Church-yard in Fleet-ſtreete.
P. 24, line 10, for Those read Thoſe.
" " " 11, " " " "
P. 26, line 1, for Sprall read Spratt.
P. 27, lines 1, 2 and 3, should follow the title of No. 23.
P. 75, No. 91, lines 11 to 16, read, plauſitq Poeſis; | Nunc moritura timet te moriente Mori. | Camden. | Geo: Vertue Sculp: 1727. | Honoralifs Ioanni Guyse Tribuno Militum | Singulari bonarum Artium Fautori D.D. G. Vertue.
P. 76, line 1, read Benjaminus.

CATALOGUE OF A COLLECTION OF ENGRAVINGS, ETCHINGS AND LITHOGRAPHS BY WOMEN

EXHIBITED AT

THE GROLIER CLUB

29 EAST THIRTY-SECOND STREET

APRIL 12 TO 27, 1901

THE DE VINNE PRESS

INTRODUCTION.

J. E. Wessely ("Kunstübende Frauen," Leipzig, 1884), E. Guhl ("Die Frauen in der Kunstgeschichte," Berlin, 1858), M. Vachon ("La femme dans l'art," Paris, 1893), and others have written of woman in art. But they have told us mainly of women painters and sculptors, and it remained for a woman to show what her sex has done in a field barely touched upon by those authors, and not appealing quite so strongly to the imagination, perhaps, as the "higher" walks of art—namely, engraving.

Henrietta Louisa Koenen, first wife of J. Philip van der Kellen, collected engravings, etchings, and lithographs by women from 1848 until the time of her death in March, 1861. Her husband, who was director of the Print Room at Amsterdam from 1876 until 1896 (and entered upon that office again in 1898), continued to add to the collection until 1881. In 1884, these prints being offered for sale,

a catalogue was issued by Frederick Muller & Co. of Amsterdam, with the title "Les femmes artistes. Catalogue d'une collection unique de dessins, gravures et eaux-fortes composés ou exécutés par des femmes." The main and chief portion of this collection was purchased by a member of the Grolier Club, who, in May, 1900, presented his large collection of prints to the New York Public Library, and these prints by women passed with the rest into the possession of that institution. The present catalogue is a full list of all the prints in this special collection, a selection from which, limited by lack of wall-space, has been placed on exhibition at the Grolier Club. Although there is some earlier work, such as that by Diana Ghisi, and a little from the later years of the 19th century, yet the collection consists mainly of engravings by women of the 18th century, and offers a very interesting view of the activity of the women engravers who flourished between, say, 1700 and 1815.

One is naturally struck by the large number here represented, but more surprising, even, is the high percentage of professionals. The dilettante is perhaps a natural outcome of those times, for engraving was fashionable then; but to find women making a business of engraving in a century which one is not apt

to associate with ideas of the emancipation of woman, will, no doubt, be a novel experience to many, and may be of interest to the student of womankind, as well as to the historian of art in its various phases. Nor do we find here only amateurish prettiness or commonplace commercialism, but merit as well, and often talent.

In looking over the names of these women engravers, we find the artist-family conspicuously in evidence. There are the Preisslers, Massards, Moittes, Rousselets, Tassaerts, and many others. Sometimes two or more families of engravers are related, as the Coinys and Ozannes. A noteworthy case is found in the Tardieu family, which intermarried with the Horthemels, Belles, Cochins, Rousselets, Bernards, and Barons,—all engraver-families, —so that the resultant genealogy is quite complicated.

In various instances the significant note "pupil and wife of So-and-so" will be found in the biographical sketches of these women artists, as in the case of C. F. Beauvarlet and not a few others. Here the scholar has become the helpmate for life, and sometimes even carries on the business after the husband's death, signatures such as that of the "*Widow* Bonnefoy" being often found. Or a daughter has

inherited more or less of the father's talent, and renders him material assistance, as in the case of Magdalena de Passe, Anna F. Preissler, Mademoiselle Massard, Rose Angélique Moitte, and Elisabetha B. Schmetterling.

Often these wives and daughters have signed but few plates, and in some of these cases, at least, whatever talent there was became subordinated to that of the chief supporter of the family, and was expended in patient toil on the less important details of his work.

Under such conditions, the influence of environment is apt to be more or less strongly felt, and the pupil and wife (or daughter) sometimes acquires the style of her master to a remarkable degree. Thus Maria Catharina Prestel is said to have quite her husband's touch in her aquatint work, an interesting example of which is in the present collection.

The guiding and improving hand of the teacher has no doubt occasionally helped the struggling amateur. While the Marquise de Pompadour without doubt did engrave the series of gems after Le Guay, yet the skepticism seems not unjust which gives some credit to aid from others, an aid which is, in fact, avowed in the inscription on her large plate of Rodogune (frontispiece for the tragedy of Corneille): "retouched by C. N. Cochin."

A remarkably large number of the women who followed engraving as a business with measurable success lived in Paris. But the few really prominent ones—both engravers and painter-etchers—are not limited to one nationality. Caroline Watson, who executed noteworthy portraits in stipple when that art had its golden age, was a London artist; Louise M. Horthemels was born in Utrecht; Marie Ellenrieder, an etcher of fine feeling and technical ability, was a native of Constance; Madame O'Connell was a German who married a Belgian; and Italy and other countries are also represented. There were certain publications that seem to have had special attraction for the commercial woman engraver: many of the outline engravings in C. P. Landon's "Vie et œuvres des peintres les plus célèbres," and of the plates in Buffon's "Histoire naturelle," are signed by women.

Prominent among amateurs was E. S. Cheron, a remarkably versatile person, a sort of "Admirable Crichton" among women, who showed much of the professional touch in her work. A similar universal genius we find in Anna Maria van Schurman, who began as an infant prodigy and seemed to show talent for everything she undertook.

In the dilettante class royal and noble

ladies are well represented. While in some cases there is absolutely nothing but a name of high degree to recommend the ill-advised excursion into this branch of art, in others a decidedly artistic feeling and a more than respectable mastery of technique are found, as witness the case of the Archduchess Maria Anna of Austria.

All the recognized authorities on prints and artists, as well as numerous biographical works, have been consulted in the compilation of this catalogue. But many of the artists here represented are not mentioned in any of the reference-books; others are entered as men, or confused with other artists of the same name, or credited with work which they did not execute. One of the objects of the catalogue will be attained if it assists in clearing up any of these disputed questions.

FRANK WEITENKAMPF.

CATALOGUE.

The inscriptions are given in italics.

ALLIOT, MADAME.

Worked in Paris at the beginning of the 19th century.

1 Peach branch with fruit. Marked: *13^me^ C^ier^ no. 2*, and evidently one of a series. *Prevost le J^ne^ del. M^me^ Alliot sculp.* Stipple; colored.

ALLOU, ADELAÏDE.

Painter and etcher, amateur, worked in Paris about 1770.

2 Title-plate of a series: various views drawn from nature by Robert and Fragonard. *Differentes Vuës dessinées d'apres Nature par M^rs^ Robert et Fragonard, Peintres du Roy, dans les environs de Rome et de Naples.* 1771. There is no title on the stones below the fountain.

a before the sky.
b with the sky.

3 The same subject as the above, but a different plate with various slight changes. On the stones below the fountain appears the title in Italian: *Racolta di vedute dissegnate dapp . . . natura in napoli . . . Roberti . . . intagliate . . Adelaida Allou sc. 1771.*

AMALIA, Duchess of SAXE-WEIMAR.

Born Oct. 24, 1739, died April 10, 1807.

4 Landscape: rampart of a small city, with trees; water and boats in the foreground and to the left. No margin; no title. Signed: *A.* Etching.

ARETIN, FRÉDÉRIQUE VON.

5 Landscape, with castle. No title. *Frédericque d'Aretin, le 29 Mai 1819.* Etching.

ARETIN, ROSA VON.

Born in Munich, 1794 or 1796.

6 Landscape, with mill. Etching.

7 Landscape, with buildings, a man fishing, etc. Etching.

ATHENAS, EMILIE *and* ANNE.

8 Trianon Lake. *Le Lac de Trianon. Der See von Trianon. Constant Bourgeois del. Emilie*

Athenas aqua forti. Anne Athenas f^e Massard sculp. Etching.

Anne became Madame Massard. For her work, *see* MASSARD in this catalogue.

AUER, SUSANNA MARIA.

9 Two angels in clouds; ornamental border. Souvenir of two children, *Georg Christoff und Johann Fridrich Auer. Susanna Maria Auerin fecit.*

BAADER, AMALIA.

Born in Erding, 1763, pupil of J. Dorner in Munich. She etched, and painted in pastels.

10 Two heads of children. Signed *A. B.* [monogram]. Etching.

11 Head of an old man, after Rembrandt. *A B. f. 1784.* Etching.

12 Head of a bearded man with turban. *A. B.* [monogram]. Etching.

13 (?) Madame G. F. Schmidt. *Amalia Baader f.* Etching.

14 Head, with cloth wound around it in turban form. *A. B.* [monogram] *1784.* Etching.

15 Portrait of the painter J. Dorner. *J. Dorner pinxit 1784. A. Baader sculps. 1785.* Etching.

BAQUOY, HENRIETTE.

She worked in the beginning of the 19th century, was a pupil of her father, J. C. Baquoy (1721–77), and married Monsieur Couet.

16 The Virgin fainting. *L'évanouissement de la Vierge. Peint par Annibal Carrache. Gravé par Henriette Baquoy, élève de son père . . . Se vend à Paris chez l'Auteur . . .* Line.

17 *Scène familière*, after Jan Verkolje. *Dessiné par Seb^en^ Le Roy. Gravé par M^me^ Couet, née Baquoy.* Line.

BARKHAUS, CHARLOTTE VON, *née* VELTHEIM.

It is said that she was in Frankfort-on-the-Main, 1736–1804. She etched and engraved in the crayon manner. Nagler spells the name *Barckhaus*.

18 *Heppenheim und Starkenburg.* Etching.

19 Head of a man. *Chte D. B.* Stipple, in the crayon manner; printed in red ink.

BARON, MADAME DENNE-.

See DENNE-BARON.

BAUSE, JULIANE WILHELMINA.

Dilettante, born about 1770, daughter of the engraver J. F. Bause (1738–1814) and wife of the

banker Löhr of Leipzig. She etched a series of ten landscapes after Bach, Both, Kobell, etc., published at Leipzig in 1791 with the title "Versuche im Radiren."

20 Landscape in Italy. *Nach Both von Juliane Bause.* Etching.

BEAUMONT, PAULINE.

Worked in the 19th century.

21 Archamp. *Le clocher d'Archamp,* (*Haute Savoie.*) *Pauline Beaumont, del et sc. . . . Paris.*

BEAUVARLET, CATHERINE FRANÇOISE, *née* DESCHAMPS.

Born in Paris about 1740, first wife of the engraver J. F. Beauvarlet, whom she assisted in some of his work.

22 The mother: two women playing with a child. *Dessiné et gravé d'après . . . Mr. Hallé, par Françoise Beauvarlet. A Paris chez Beauvarlet . . .* Line.

23 A woman carrying two children. *Saint quentin invenit. Françoise Deschamps sculp.* Line.

24 *Le Prince Ferdinand de Brunswick. Dessiné par Fse. Deschamps Fe. Beauvarlet, d'après la Médaille du Cabinet de Mr. Damery . . . A Paris chez Beauvarlet . . .* Line.

BEAUVARLET, MADAME MARIE CATHERINE.

See RIOLLET, MARIE CATHERINE.

BEGAS-PARMENTIER, LOUISE.

Lived in the 19th century.

25 Interior of a peasant's home. *A. v. Ostade fc.t Louise Begas-Parmentier sc.t* Etching.

BELCOUR, ANDRÉE.

Worked in the second half of the 19th century.

26 A farm-yard. *Andrée Belcour d'ap. G. C. 1874.* Etching.

BENOIST, ADÈLE.

Born in Paris, May 25, 1828.

27 Landscape, with stream, boat, and fishermen. *Mlle Benoist sculp.* Line.

BERRI, MARIE CAROLINE FERDINANDE LOUISE DE BOURBON, DUCHESSE DE.

Daughter of King Ferdinand I, born in Naples November 5, 1798, died April 16, 1870. She was "passionately fond of pleasure and the arts."

28 *Vue du Chateau de Rosny. Prise de l'Entrée Principale. Marie Caroline fecit 1823.* Lithograph.

This was done in a time when the new art of lithography, so easily practised, attracted a number of amateurs.

BERTAUD, MARIE ROSALIE.

Born in Paris in 1738; pupil of Saint-Aubin and Choffard. She excelled among the women artists in Paris, and was still working at the beginning of the 19th century. The plates here catalogued are among her best.

29 Violent storm. *Orage impétueux. J. Vernet Pinxit. Mlle Rle Bertaud Sculp. . . . A Paris chez l'Auteur . . .* Line.

30 Fishing by moonlight. *La pêche au clair de la lune. J. Vernet Pinx. Mlle Rle Bertaud Sculp. Se vend à Paris chés Basan et Poignant . . .* Line.

31 Italian fishermen. *Les pêcheurs italiens. J. Vernet Pinx. Mlle Rle Bertaud Sculp. Se vend à Paris chez l'Auteur . . .* Line.

BÈS, Mademoiselle.

Lived in the middle of the 19th century.

32 Head of a woman. *Étude, n°. 2, d'après . . . Léonard de Vinci . . . Dessinée par Calamatta. Lithographiée par M^lle Blès.* Lithograph.

33 Bust of a young man. *Étude n°. 6, d'après . . . Masaccio . . . Dessinée par Calamatta. Lithographiée par M^elle Blès . . .* Lithograph.

BEURNY, A. DELIA-.

An artist of the 19th century.

34 Adam and Eve: the Temptation. *Peint par Raphael. Gravé par A. Delia-Beurny.* Line.

BICHARDIÈRE, Mademoiselle de la.

Died in Paris in 1786.

35 *I^ere vue des environs de Caudebec en Normandie. Peint par Huet. Gravé par M^lle de la Bichardière . . .* Paris . . . Line.

BLEUZE, Mademoiselle A.

Worked in Paris about 1820.

36 *Minerve alimentant les Arts et les Sciences. Prud'hon inv. M^lle A. Bleuze sc.* Stipple.

BOETZEL, Mademoiselle HÉLÈNE.

She engraved on wood for the "Paris-Guide" (1867), from which the prints here catalogued are taken.

37 The Palace of Fontainebleau. *Le Palais de Fontainebleau. Dessin de M. Lalanne, grave par M^lle^ Boetzel.* Wood-engraving.

38 Skating club. *Le club des patineurs* (*Bois de Boulogne*). *Dessin de M. Brown, gravé par M^lle^ H. Boetzel.* Wood-engraving.

39 Horse-market. *Marché aux chevaux. Dessin de M^lle^ Rosa Bonheur, gravé par M^lle^ H. Boetzel.* Wood-engraving.

BOISSIER, MARIA.

The following was apparently executed about the end of the 18th century.

40 A woman scolding a boy before whom lies a heap of broken eggs. *Dedicated to my father. Maria Boissier inv. et sculpsit.* Etching.

BOIZOT, MARIE LOUISE ADELAIDE.

Designer and engraver, born in Paris in 1748, pupil of her father Antoine Boizot, and J. J. Flipart.

41 The Dutchwoman at her harpsichord. *La hollandoise à son clavecin. G. Metzu pinxit. Marie L^se^ A^de^ Boizot Sculpsit 1767.* . . . Line.

42 The Dutchwoman's breakfast. *Le déjeuné de la hollandoise. G. Metzu pinxit. Marie L^se^ A^de^ Boizot Sculpsit 1768.* . . . Line.

43 Portrait: *Louis XVI. Roy de France. Dessiné par L. S. Boizot. Gravé par Marie L^se^ A^de^ Boizot 1775.* . . . Line.

44 *Joseph II. Empereur. Dessiné par L. S. Boizot. Gravé par Marie L^se^ A^de^ Boizot en 1777.* . . . Line.

Se vend a Paris, chez J. J. Flipart is on each of these four prints.

BONHEUR, ROSA.

Celebrated French animal-painter, born March 22, 1822, died May 25, 1899.

45 Seven studies of sheep on one sheet. *R. B. 1864* [reversed]. Lithograph.

46 Head of a lioness, signed *R. Bonheur*, and accompanied by the facsimile of a letter dated June 27, 1865. Lithograph.

BONNEFOY, MADAME.

Probably the wife of Jacques Bonnefoy. Both were working in Paris about the beginning of the 19th century.

47 A female figure decorating the tomb of J. J. Rousseau with flowers. *La vertu lui rend hommage. Femme Bonnefoy Spt. A Paris chez Bonnefoy* . . . Stipple.

BONTEMPS, MADAME.

A mezzotint-engraver of the 19th century.

48 Mare defending her colt. *Jument défendant son Poulain. Peint par Horace Vernet. Gravé par Madame Bontemps. . . . Paris.* Mezzotint.

BOORKENS, MARIA.

Daughter-in-law of the painter Adriaen van Nieulandt.

49 Beggars at the door of a house. Reversed copy of the etching by Rembrandt (Bartsch 176, Middleton 287). Etching.

C. H. Middleton, in his "Descriptive catalogue of the etched work of Rembrandt" (1878), says: "on an impression of this copy at Amsterdam is written, in very faded ink, *Maria Boortens fecit, 1658.*"

BOUCHER, MADAME.

Wife of the painter François Boucher.

50 Two sleeping peasants. *Boucher inv. uxor ejus sculpsit.*

BOUCKEL, ANNA VAN.

Flourished in the second half of the 17th century.

51 *S. Nicolaus de Tollentino. Ord. Erē. S. Aug. . . . Anna van Bouckel fecit. J. Messager ex.* Line.

52 *S. Guilielmus Aquitaniæ Dux. . . . J. Messager excud. Anna van Bouckel fecit.* Line.

BOURLIER, MARIE ANNE.

Stipple-engraver, was working in London during 1806–18.

53 *Her Majesty the Queen of Portugal. Engraved from an original miniature Picture . . . for La Belle Assemblée N°. 22. Printed for John Bell . . . October 1, 1807. Rivira pinx.t Marie Anne Bourlier sc.* Stipple and line.

54 *Her Majesty the Queen of Etruria & the Prince her Son, engraven by Maria Anne Bouilier* [sic!], *after the original Gem by Raphael Morghen, for La Belle Assemblée N°. 24. . . . Dec.r 1.st 1807.* Stipple.

55 *Their Majesties the King & Queen of Sweden. Most correctly Copied after the Fine Medal which was Struck in Commemoration of their Coronation. Engraven . . . for the 32 Number of La Belle Assemblée. . . . Marie Ann Boulier* [sic!] *sculp.* Stipple.

BOZZOLINI, MATILDE.

Born in 1811, and was still living in 1870 in Florence. Pupil of N. Palmerini. The print here catalogued is her only one, according to Andresen.

56 Virgin and Christ-child. *Ego dormio et cor meum vigilat. Tiziano Vecellio dip. Matildi Bozzolini inc. Nic. Palmerini dires.* . . . Line.

BRAND, CÄCILIE.

57 Portrait: *Jacob Perkins. Cäcilie Brand del 1833. Steindr. v. A. Kneisel.* Lithograph.

58 Portrait: *Galileo* . . . *Cäcilie Brand del* . . . Lithograph.

BRAND, CATHARINA.

59 A landscape, with a building and three figures. Touched up, and signed *Catarina Brand*, with sepia. Line.

60 A landscape, with two buildings and one figure. Line.

BRINCLAIRE, MADEMOISELLE LOUISE.

A designer and engraver who worked in the 18th century.

61 A half-length figure of an Oriental. *N. Poussin pinx. M^lle Brinclaire sculp.* Stipple, crayon manner; printed in brown ink.

62 A woman shielding a child from a man armed with a dagger. *N. Poussin pinx. Gravé par M^lle Brinclaire.* Stipple, crayon manner; printed in brown ink.

BROECK, BARBARA VAN DEN.

Daughter of Crispin van den Broeck, born at Antwerp in 1560, pupil of her father and of J. Collaert.

63 The last judgment. *Crispine vanden broeck invent. Barbara filia Crispine sculpsit. Henr: hond: exc. Hage.* Four lines of verse appear below in Latin, French, and Dutch. Line.

BROUWER, ANNA C.

64 The village of Uitgeest. *Het dorp Uitgeest. Anna C. Brouwer fec.* . . . Line.

65 The village of Heer Jans-Dam. *'t dorp Heer Jans-Dam. Diepenhuysen ad Viv. Anna C. Brouwer fec.* . . . Line.

BROWNE, MADAME HENRIETTE.

Painter, born in Paris in 1829, pupil of Chaplin. We are told that her maiden name was Sophie de Bouteiller, and that she married Jules Desaux, but adopted the name of Browne from a maternal ancestor. She has received medals for painting and for engraving.

66 The brothers of Joseph showing his bloody coat to their father. *Henriette Browne d'après Bida.* Etching.

BUYS, GERTRUDE.

Worked in the 19th century.

67 Interior of a church. Signed on the stone. Above appears: *Mej.w G. Buys*, and below: *Ned. Maatsch. v. Schoone Kunsten*. Lithograph.

BYRNE, LETITIA.

A flower-painter, according to Nagler.

68 Flowers and fruits, after Van Huysum. Line.

69 *Spring. Drawn by H. Meyer. Engraved by Will.m & Letitia Byrne. London, Published . . . Dec.r 1, 1795, by W.m Byrne . . .* Line.

CAILLET, MADEMOISELLE E.

Lived in the second half of the 19th century.

70 A view in Normandy. *E. Caillet.* Etching.

CASSATT, MARY.

An American painter and etcher living in Paris.

71 Lady in an opera-box, 1891. Lithograph.

Autograph note by the artist: "... This early and only attempt at lithography. Five proofs, stone effaced. May, 1891."

72 "Mother and baby" written in pencil on the margin, and "to Mr. Avery with best compliments. Mary Cassatt." 1891? Dry-point.

73 A woman playing on the banjo, with a little girl leaning on her shoulders. Signed in pencil: "Mary Cassatt." Dry-point, in colors.

A pencil note by Mr. Avery says: "Printed in colors by the artist. Plate destroyed. 1893? *Not* of the series of 10."

CHAMPIN, ELISA.

An artist of the 19th century.

74 Pansies. *Fleurs Spéciales. 2. Pensées variées. Peint et lith. par M^me^ Elisa Champin. Imp. Lemercier, Paris* . . . Lithograph.

75 Azaleas. *Fleurs Spéciales. 5. Azaléas variés. Peint et lith. par M^me^ Elisa Champin.* . . . Lithograph.

CHARBONNÉE, ANGÉLIQUE.

Flourished in the middle of the 18th century.

76 The singers. *Les Chanteurs* . . . *D. Teniers Pinx. Angel. Charbonnée Sculp.* Line.

CHARLOTTE, Archduchess of AUSTRIA.

See Karolina Maria.

CHARLOTTE NAPOLEON, Princess.

Daughter of Joseph Bonaparte, King of the two Sicilies, born October 31, 1802, died March 3, 1839.

77 Portrait of Napoleon's mother. *Napoleonis Mater. Charlotte Napoléon del.t Roma 1835. Lith. Ballagny.* Lithograph.

78 A landscape, with a monk driving an ass on a road by a lake. *Lito. Salucci N.o 800. Napoleon inv. Robert fig. Charlotte del.* Lithograph.

79 A landscape, with a shattered tree in the center; a woman bearing a child is crossing a bridge. *Lito. Salucci N.o 811. Napoleon inv. Robert fig. Charlotte del.* Lithograph.

CHENU, L. THÉRÈSE.

A sister of Pierre Chenu (1730–1800?); pupil of J. P. Lebas. Portalis and Beraldi speak of an L. T. Chenu, apart from Thérèse Chenu, as an engraver of vignettes designed by her husband, "M. Desmaisons."

80 View and ruins of Ephesus. *Vue et ruine d'Ephese . . . Bartholomé Brinberc Pinx. Gravé par M.lle Therese Chenu, sous la Direction de M.r Le Bas. Paris . . .* Line.

81 Ancient temple of Ephesus. *Ancien temple d'Ephese . . . Bartholomé Brinberc Pinx. Gravé par M.lle L. T. Chenu, sous la Direction de M.r Le Bas.* Line.

CHENU, VICTOIRE.

Sister of Pierre Chenu, became Madame Desmaison. Leblanc, Portalis and Beraldi, and Heinecken have apparently well confused this artist and her sister Thérèse.

82 View of a city. *V^re. chenu. a.f. 1779.* Etching.

83 The bridge at Neuilly. *Vue du pont de Neuilly. Dessiné d'après Nature par M^me. Quévanne. Gravé par M^me. Desmaison.* Line.

CHERON, ELISABETH SOPHIE.

Born in Paris in 1648, died Sept. 3, 1711. A painter, etcher, and engraver; pupil of her father, Henri Cheron. Her talents won for her membership in the French Academy. Poetry and music claimed her attention as well as art. Late in life she married J. Le Hay, an engineer.

84 *Elizabeth Sophia Cheron* Uxor Jacobi le Hay, Picturæ, Poeseos, Musicæ, ceterarumque liberalium artium laude, tum omni actione vitæ clarissima. Obiit III. Non. Septemb. Anno MDCCXI. Vixit annos ad 63.

This, says Robert-Dumesnil, is the third state, for which a new margin has been soldered on, to hold the above inscription.

85 Night bestowing its poppies. *La Nuit qui répand ses pavots. Jaspe Sanguin du Cabinet*

du Roy. Elizabeth Cheron L. H. delin et sculp. 1710. . . . Line.

This plate evidently is one of the series of 41, entitled "Pierres gravées, tirées des principaux cabinets de France."

CHRISTINA, QUEEN OF SWEDEN.

Born in 1626, died in 1689.

86 A figure of a woman, standing, with a hat in her left hand. *Alexandra Christina Regina Suecor.* Etching.

CLEMENS, MARIE JEANNE, *née* CREVOISIER.

She was born in Paris in 1755, painted portraits in pastel, married the engraver Johann Friedrich Clemens, and became a member of the Academy at Berlin, in which city she died in 1781.

87 Portrait: *Wessel. Juel del: Mad^me^ Clemens Sculps.* Line.

COCHIN, MADAME LOUISE MADELEINE.

See HORTHEMELS, LOUISE MADELEINE.

COIGNET, MADEMOISELLE MARIE GABRIELLE.

Engraver, born in Paris in 1793, pupil of Naigeon and Massard. Among her works are a portrait of

Bishop Philibert after Devéria, and plates for an edition of Buffon, Rapet's "Faune française," etc.

88 A man kneeling before a woman, in a wood. *Devéria del. M^lle Coignet sc. Chap. XXIV.* Above: *Œuvres de M^r. Cottin. Malvina.* Line.

COINY, MARIE AMÉLIE, *née* LE GOUAZ.

She lived in a veritable art atmosphere. Her parents, Y. M. Le Gouaz and Marie J. Ozanne, her uncle N. M. Ozanne, her aunt Jeanne Françoise Ozanne, and her husband, J. J. Coiny (1761–1809), were all engravers.

89 Visite royale à l'accouchée. *Rumeau del. Amélie V^ve Coiny Sculp. 1813.* Line.

CONTAD, MADEMOISELLE.

Lived in the second half of the 18th century.

90 Figures of a nude female and boy, etc., with four lines of verse, beginning: "*Quand on a le corps si parfait.*" *F. Bouché* [sic!] *pinxit. M^lle Contad Sculp. A Paris chés Roguié . . .* Line.

CORBAUX, LOUISA.

91 *Studies of heads from nature, designed and drawn on stone, by Miss Louisa Corbaux.*

London, N^os^ 1, 2, 4, 9, 10, 11. *Published by Charles Tilt . . . Printed by C. Hullmandel.* N^os^ 1, 4, and 9 signed and dated 1836 on the stone. Lithographs.

COSWAY, MARIA CECILIA LOUISA, *née* HATFIELD.

Wife of Richard Cosway, born 1745, died 1822 (?). A painter of some ability.

92 A young woman leaning out of a window and picking grapes. *R. Cosway, Esq^r^ R. A. del^t^ M^rs^ Cosway, sculp. Pub. 16 Feb. 1800 by R. Ackermann . . . London.* In the crayon manner.

93 Cupid and lion. Signed *Maria: C:* Line. Printed in brown.

94 Christ bearing His cross. *Jésus Christ portant sa croix . . . Paolo Veronese pinx. M. Cosway sculp.* Stipple, in the crayon manner.

95 A marriage party. A pencil note on the back of the print says: "Guerchino pinx. Musée de Paris." Line.

COUET, MADAME.

See BAQUOY, HENRIETTE.

COULET, ANNE PHILIBERTE.

Born in Paris in 1736, pupil of Aliamet and Lempereur, and received into the Royal Academy of Painting in 1770.

96 The meeting-place at the column. *Le rendés vous à la collonne. Gravé par Anne Philberte Coulet d'après . . . Nicolas Berghem . . . A Paris chez Lempereur . . .* Line.

97 Neapolitan fishermen. *Les pecheurs napolitains. Gravés par Anne Philberte Coulet, d'après . . . Joseph Vernet . . . Jeanne Louise Coulet Scrip.* Line.

COUSINET, CATHERINE ELISABETH.

See LEMPEREUR.

CROISIER, MARIE ANNE.

Born in Paris in 1765, pupil of Augustin de Saint-Aubin. She made her début with engravings after Rubens, Coypel, and other masters, and during the Revolution produced political prints.

98 *La Fécondité . . . P. P. Rubens pinx. M^elle^ C^r^ . . . sculp. A Paris chez Chereau . . .* Line.

99 Necker, seated, pointing to ships in the background; to the right is a bust of Louis XVI. Underneath are four lines of verse, beginning:

" Le Commerce, les Arts, le Crédit et l' Honneur." *Marie An Croisier del. et sculp. A Paris chez l'Auteur* . . . Line.

CZARTORYSKA, MARIE, PRINCESS.

It is said that she wrote on art as late as the forties.

100 A rocky shore, with ruins on the cliffs in the foreground. *Mariane Czartoryska del. et sculps.* Etching.

CZERNIN, MARIE, COMTESSE DE.

An amateur, who as late as 1818, according to Nagler, executed some etchings after paintings by Teniers and S. Bourdon.

101 An angel playing the lute. *Marie Czernin.* Etching.

DANIEL, MADEMOISELLE M. F.

Lived in the 19th century.

102 A rustic bridge over a brook shaded by trees. *M. F. D.* Etching.

DANIEL-KLEIN, MADEMOISELLE STÉPHANIE.

Lived in the 19th century. Beraldi catalogues her work under : KLEIN, MME. COUDER, *née* STÉPHANIE.

103 The tomb of Saint Geneviève. *Vue du Tombeau de Sainte Geneviève* (*Saint Etienne-du-Mont*). *Lebron pinx.* *M^elle^ Stéph^te^ Daniel-Klein sc.* Line.

DARÉNA, MADAME.

Worked in the first half of the 19th century.

104 *Festin nuptial de Psiché et de l'Amour. . . . The nuptial banquet of Cupid & Psyche. Raphaël pinx^t^. M^me^ Daréna Sculp^t^.* Above: *102.* In outline. Line.

Published in C. P. Landon's "Vies et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.).

DASHWOOD, LADY.

A dilettante of the early part of the 19th century.

105 Cupid asleep. *Lady Dashwood sculps.* Etching; printed in brown ink.

DE LA CROIX, JEANNE *and* MADELEINE URSULE.

Pupils of Elisabeth Cheron, engraved a number of plates after precious stones.

106 Elisabeth Cheron's maid-servant, cat, and parrot. *Trois domestiques de feüe Madame Le Hay, peints d'apres nature et gravez à l'eauforte par les D^lles^ Anne et Ursule De la Croix . . .* Line.

107 *Apothéose de Germanicus. Agathe Onix, du Cabinet du Roi, gravée en bas-relief. Eliz. Cheron L. H. delin. J. de la Croix sculp. Avec Privil du Roi.* Line.

108 *Portrait de Clèopatre derniere Reine d'Egypte tiré d'un Medaillon antique. Eliz. Cheron L. H. delin. Urs. et J. de la Croix sculp. . . .* Line.

109 *Bacchus Indien. Sardoine du Cabinet de Madame. Mª. Ursula De la Croix delin. et sculp. aquâ forti 1712 . . .* Line.

110 *Ptolomée Dionisius. Cornaline du Cabinet du Roi. Ursula de la Croix delin. et sculp. . . .* Line.

DE LAUNAY, MARGUERITE THÉRÈSE.

See MAUGEIN.

DELIA-BEURNY, A.

See BEURNY, A. DELIA-.

DEMONCHY.

See MONCHY.

DENIS, MADEMOISELLE.

Lived in the second half of the 18th century.

111 View of Messina. *Vue de la Ville de Messine . . . Dessiné par J. Houël en 1779. Gravée à l'eauforte par P. C. Le Bas, le Jeune. Le Ciel par M^lle Denis et terminée par Michel. J. Hoüel direx . . .* Line.

DENNE-BARON, MADAME.

112 Portrait: *Manuel. Member of the French Chamber of Deputies. M^me Denne-Baron Lithog. London. . . . Mar. 31, 1823.* Lithograph.

DENY, JEANNE.

Sister of Martial Deny; worked during 1770–82. Portalis and Beraldi credit her only with figure-work.

113 Ruins of a castle surrounded by water. *Jeanne Deny fecit 1770.* Line.

114 The return from market. *Le retour du Marché d'après . . . Van-Dalens . . . V. Dalens Pinxit. Deny Sculp. Paris . . .* Line.

115 *I^re Vue prés de Bougival. Louis Masquelier delin, Jeanne Deny Sculp. Paris . . .* Line.

116 Landscape. *Du Cabinet de M^r le Duc de Choiseul . . . Vander Heyden pinx. Jeanne Deny fecit.* Line.

DESCHAMPS, FRANÇOISE.

See BEAUVARLET, CATHERINE FRANÇOISE.

DESMAISON, MADAME.

See CHENU, VICTOIRE.

DESTOURS, MADEMOISELLE.

Worked in Paris in the second half of the 18th century.

117 Six views near Rome. *Cahier de 6 Vues des environs de Rome, Dessinées par J. B. Hoüel. A Paris chés Chereau . . . Mᵉˡˡᵉ Destours sculp.* Plates numbered, 1–6. Line.

DEVAUX, THÉRÈSE.

Worked about the middle of the 18th century, in Paris, executing plates after Grimoux, Murillo, and others.

118 Portrait: *L'abbé de la Caille. Peint par Mˡˡᵉ. Le Jeuneux. Gravé par Mˡˡᵉ Devaux.* Line.

DORSCH, WALBURGA.

Flourished at the beginning of the 19th century?

119 A monogram in a border of flowers. *Walburg Dorschin.* Line.

DUBOIS, CHARLOTTE.

120 *La Distraction. Dessiné par Mʳ. Blanchet. Gravé par Mˡˡᵉ Chᵗᵉ. Dubois. A Paris chez l'Auteur . . .* Line.

DUBOS, MARIE JEANNE RENARD.

Born about 1700, pupil of Ch. Dupuis, worked in Paris. Among her plates are some in a work entitled "Versailles immortalisée" (Paris, 1720).

121 A girl with a cat. Below are four lines of verse, beginning: *"Ce chat qu'entre ses bras la jeune Iris captive."* *Inventé et Peint par P. P. A. Robert et Gravé par Marie J. Renard Dubos. Paris chez . . . le S^r. Duchange . . .* Line.

122 The same as the preceding; the plate is cut down. The verses have disappeared, and the lettering now reads: *Le petit chat. P. P. A. Robert. pinx. M. J. Renard Dubos sculp. Paris chez Isabey . . .* Line.

DUCHESNE, CATHERINE.

Engraved with the burin and in mezzotint; flourished in the first half of the 18th century.

123 Portrait of Mademoiselle Blancheau. *Santerre pinxit. Catherine Duchesne scul^t. Paris . . .* There are four lines of verse, beginning: *"Ton art, Santerre, est plus qu' humain."* Mezzotint.

DUCLOS, Mademoiselle M. A. P.

124 A man drawing water. *N. Poussin Pinxit. M^lle Duclos sculpsit 1791.* Stipple, crayon manner; printed in brown ink.

125 A woman with two children. *Peint Par N. Poussin. Gravé Par La Citoyenne M. A. P. Duclos.* Stipple, crayon manner; printed in brown ink.

DUCOLLET, JOSÉPHINE.

A lithographer who executed drawing-copies ("modèles de dessin") in the sixties and seventies. The print here catalogued is numbered 11, and evidently forms part of a series.

126 *Niobé. Joséphine Ducollet.* Lithograph.

DUFLOS, ELISABETH, *née* THIEBAULT.

Wife of Pierre Duflos (born at Lyons in 1751), whom she married Oct. 14, 1780. She collaborated with her husband on the collection of "Estampes représentant les grades, les rangs et les dignités," as also on the work of which the plates here catalogued form a part.

127 A plate from the "Abrégé de l'histoire universelle en figures, . . . dessinées par Monnet et gravées par Duflos." (Paris, 1785.) *Monnet del. Thiebo* [sic!] *sculp.* Over the right upper corner: *T. 1.—P. 16.* Line.

128 Another plate from the same work. *Monnet del. Elibet Thiebault secul.* Line.

DUPUIS, L. A. MARTINET.

See MARTINET, L. A.

DUQUESNOY, Mademoiselle.

129 A young girl bearing a basket of eggs. *B. del. M^lle Duquesnoy.* Etching.

ELISABETH, Princess of ENGLAND, and Landgravine of HESSE-HOMBURG.

Born May 22, 1770; died at Frankfort-on-the-Main Jan. 10, 1840. She "drew with correctness and taste," and several series of prints after her designs were issued: "The birth and triumph of Cupid," 24 plates by P. W. Tomkins, 1795, new editions ("Birth and Triumph of Love") in 1796, 1822, 1823 ("a fine play of fancy and wit"); "Cupid turned volunteer," by Gardiner (1804); "A series of etchings representing the power and progress of genius" (1806), 24 etchings by herself; "The New Doll," and "The Seasons."

130 A woman driving Cupid. *Eliza inv^t. & sculp^t. Pub. May 19^th 1806 by E. Harding . . .* Etching.

The plate is accompanied by a printed dedication to the queen-mother, dated 1806, and with autograph signature.

ELISABETH, Archduchess of AUSTRIA.

Born 1743, died 1808.

131 Autumn landscape, with a woman bearing a burden. *Elisabetha Arci: sa Austriæ. del: et excud: Anno 1759.* Etching.

ELISABETH AMALIA, DUCHESS OF BAVARIA.

See MARIA ELISABETH AMALIA FRANCISKA VON BAYERN.

ELISABETH CHRISTINE, PRINCESS OF BRAUNSCHWEIG-WOLFENBÜTTEL.

Wife of Frederick the Great of Prussia, whose interest in science and literature she shared. She was born Nov. 8, 1715, and died Jan. 13, 1797.

132 The entrance of a town; a man and woman walking in the foreground. *Elisabetha Christina. Hz Bu . . Scul: 1732.* Etching.

ELLENRIEDER, MARIE.

A painter and etcher, born in Constance, Mar. 20, 1791, died there June 5, 1863; studied art in her native city, Munich, and Rome. She painted religious subjects, as also portraits in oil and pastel. Her etchings, which are nearly all her own designs, — painter-etchings, in other words, — have been praised as "delicate," and her paintings are said to show considerable talent.

133 Portrait of a bearded man. *Rembrandt pinx. G. F. Schmidt fec. 1757. Marie Ellenrieder f. 1815.* Etching.

134 The same, with the monogram *M A E* after the date *1757.*

135 The Virgin and the Christ-child descending the steps of the temple. *Marie Ellenrieder 1826.* Etching.

These prints are accompanied by three autograph letters from the artist, which give interesting facts concerning prices charged for her work, etc.

ELLIS, ELIZABETH.

136 *A View of London from Wandsworth Hill in the County of Surry. Drawn by Chas. Tomkins. Etch'd by Eliz. & engrav'd by W. Ellis. London: Published . . . 22d May, 1786, by J. Harris . . . and W. Ellis . . .* Line.

EVANS, SOPHIA WILHELMINA.

She is said to have worked in Rotterdam toward the end of the 18th century.

137 The age of gold. *T. Preij delin. Sophia Wa. Evans. sculp. Rott: 1794. Proefdruk.* Underneath appear 8 lines of verse, in Dutch, by Thomas Kaas, beginning: "*Zie hier een schets van 't heil, dat eens deze Aerd zal streelen.*" Stipple.

138 A little girl, playing on the triangle and dancing. Stipple; printed in red ink.

139 Portrait of a minister. Bust, directed and facing to the left, looking to the front; in an oval. *S: W: Evans. Sculpt. a Rotterdam.* Stipple.

140 Portrait of a Reformed minister. Bust, directed to the right, looking to the front. *S.ª W.ª Evans Sculps 1791.* Stipple; face printed in color.

141 Portrait: *Leopold II.* Bust, with ornamental border, imperial insignia, etc. *S.ª W.ª Evans fecit 1791. A. Loosjes Pz. Excud. Proefdruk.* Stipple.

FISCHER, MARIA ANNA.

An engraver of Vienna, sister of Joseph Fischer, born 1785, and still living in Vienna in 1837 as the widow of the "Hofzeichenmeister" G. J. Felsenberg. She executed original as well as reproductive etchings. Among her prints are two series, one of 9 plates: "Meine ersten Nadel-Versuche" (1804, after Bremberg, Dietrich, and others); and another of 6: "Suite de six paysages dessinés par Madame la Pr. Therese Jablonowska," both in quarto. The first five prints listed here possibly form part of the first series.

142 Landscape: hills in the background, with a castle at the highest point; two figures in the foreground. *Mari Fischer.* Etching.

143 View of a hilly valley; to the left, a castle on a cliff. Etching.

144 A road winding along a rocky shore; on the left, a man driving two cows. *Maria Fischer.* Etching.

145 A man with three cows on the bank of a small sheet of water; in the background, trees and the roof of a house. *Maria Fischer.* Etching.

146 A hilly country; in the valley in the foreground are five figures. Etching.

147 Landscape: in the foreground, two riders watering their horses, to the left some figures crossing a bridge; on the shore, a house surrounded by trees; in the background, a high hill with two ruins. *Gravé a L'eau forte d'apres D. Boissiere par M. Fischer.* Etching.

148 Landscape: in the foreground, a boat with four figures; on the shore beyond, ruins and figures; in the background, a building on a small hill. *Gravé a L'eau forte d'apres D. Boissiere par Marie Fischer 1808.* Etching.

149 View of a river or canal, with five cows standing in the foreground; to the right, some sail-boats, and on the bank to the left, a church. *A. Cuijp pinx. Maria Fischer fec. 1810.* Etching.

150 Hamlet of Marie Antoinette. *Vue du Hameau de la Reine dans les Jardins du petit Trianon à Versailles . . . dessiné d'apré nature par la Comtesse de Würben, gravée par Marie Fischer.* Etching.

FLANDRES, MARIE, Comtesse de.

151 A village lane. [1875 ?] *M. F.* [monogram]. Etching.

FOLKEMA, ANNA.

Miniature-painter; sister of the engraver Jacob Folkema; born in 1695, died in 1768 in her 73d year, "as an artist of reputation"; painted portraits and engraved some plates. Among the latter are a set in the book entitled: "Gebouwen, gezichten en oudheden der Stad Amsterdam," published in Haarlem in 1741 and again in 1744.

152 Two children drinking out of a bowl. *Anna Folkema 1748.* Line.

153 Two children and a cat lying on a grassy bank. *A. Folkema 1748.* Line.

The two preceding plates are said to be after Madame de Pompadour.

154 An assemblage of bewigged gentlemen around a table, with their hands raised in affirmation of an oath. Above, on clouds, are two female figures, one with a palm-branch, the other with a horn of plenty. *J: Folkema In: 1723. A: Folkema sculp.* Above: *III. Deel. Pag: 129.* Line.

On the back of the print is a note in Dutch, written in ink: "Digten op de gesloote Vreede binnen Utrecht op den 11 April Aº 1713 geteekend."

155 A warrior drawing his sword, beside a female figure with shield and torch. In the valley

below are armed hosts; Peace, with a palm-branch, is hovering in the sky. *J: Folkema In: 1723. A: Folkema sculp:* Above: *III. Deel. Pag: 154.*

The two preceding plates are evidently taken from a book, and seem both to refer to the Peace of Utrecht.

FONBONNE, ANNE.

This is perhaps the daughter—referred to by Nagler—of Quirin Fonbonne, a Dutch engraver who worked in Paris about 1720–34.

156 A statuette of Cupid seated on a lion. *Le meme Amour vu de l'autre coté. L. S. Adam del. Anne Fonbonne Sculp.* In upper right corner: *9.* Line.

This evidently forms part of a series.

FOURNIER, MADAME FÉLICIE, *née* MONSALDY.

Born 1797, died 1879, wife of N. A. Fournier, an engraver. Besides engraving zoölogical subjects, like her husband, she executed also portraits for books, vignettes, and fashion plates.

157 Picture of a young woman; half-length. *Marckl del. 1838. Félicie Fournier née Monsaldy Sc.* Stipple.

158 Portrait; bust. *Newton. M^me^ Fournier sc. Publié par Furne, Paris.* Stipple.

159 *Amy Robsart.* Half-length. *Marckl del. M^me Fournier sc. Kenilworth. Walter Scott.* Stipple.

160 Portrait; bust. *Le duc de Chartres, lieutenant-général.* (*1792.*) *E. Gabé del. M^me Fournier sc.* Stipple.

FREYBERG, ELECTRINE, FREIFRAU VON, *née* STUNTZ.

A noted artist, daughter and pupil of the landscape-painter Johann Stuntz, born in Strassburg, March 24, 1797. She was in Rome 1821–22, and became a member of the Academy of S. Luca. In 1823 she married Baron Wilhelm von Freyberg, and died in Munich, Jan. 1, 1847. As a painter she was most successful in historical subjects, her madonnas being especially praised. She executed some etchings and tried lithography.

161 Saint Cecilia. *E. Stuntz.* Lithograph.

162 The Virgin with the Christ-child, on clouds, surrounded by child-angels. *Electrine Stuntz.* Lithograph.

163 Strolling musicians. An Italian scene: a man, an old woman, and a child, at their house door, listening to the playing and singing of three young women. *E. F.* [monogram] *geb. St. 1828.* Etching.

GAILLARD, LOUISE.

Daughter of Robert Gaillard (1722–85), the engraver; flourished in Paris in the second half of the 18th century. Like her father, she engraved a number of figure subjects after Schenau and P. A. Wille.

164 View near Nantes. *Vüe des environs de Nantes. Paris . . . 1766. Louise Gaillard. à Paris chez les Campions . . .* Line.

GAILLARD MONET, Mademoiselle I. M.

Pupil of Regnault and Ruotte.

165 Portrait: *S. A. S. M^gr. le duc de Parme Prince Archichancelier de l'Empire. Peint par Boily d'après le Buste fait d'après nature par M^r. Roland . . . Gravé par M^lle. I. M. Gaillard Monet élève de M^rs. Regnault et Ruotte. A Paris, chez l'Auteur . . .* Stipple.

GAMOND, ELISA DE.

166 The Madonna della sedia. *Raphael, pinxit. Elisa de Gamond, del^t.* Lithograph.

GHISI, DIANA.

Painter and engraver, born in Mantua about 1530, died in Rome about 1590. She was the daughter of Giovanni Battista Ghisi, and the pupil of her brother Giorgio. She married the architect and sculptor Francesco da Volterra, and hence called herself Diana Mantuana civis Volaterana. "The greater

part of her plates," says Nagler, "bears the address of Horatius Pacificus, and these are the good impressions. Later, I. B. de Rossi obtained the plates, and still later Carlo Losi took impressions." Bartsch lists forty-six pieces by her.

167 The Martyrdom of Saint Catherine. *Romae Antonij Lafreri Formis. 1582. à Paulo Gratiano quesita.*

"This plate," says Bartsch, "is engraved in the manner of Diana Ghisi; but it is not quite certain that it is her work." The measurements given by Bartsch and Le Blanc do not agree, and are little below the figures found for the impression here catalogued, which measures $21\frac{7}{8} \times 16\frac{7}{8}$ inches.

GIRARD, LOUISE.

Wife of the engraver François Girard (1787–1870). She executed a number of engravings after Delaroche, Scheffer (both her husband's friends), Ingres, etc., and exhibited at the Salon.

168 *Ave Maria! Sassoferrato pinx Mme Girard sculpt. A Paris, chez F. Girard.* Stipple.

169 Virgin and Christ-child, with an angel playing on the lute, after Ary Scheffer. *A. S.* [monogram] *1836. Mme Girard sculpt.* Etching.

170 The little sister. *La petite Soeur. Peint par H. Dupont. Gravé par Mle Girard. Paris . . .* Stipple.

According to Beraldi, this is a portrait of Miss Juliette Lenormand; it was exhibited in the Salon of 1837.

171 *Gloria in excelsis Deo et in terra. M^me^ Girard del. et sculp. Paris . . .* Stipple.

GIRARDIN, PAULINE.

172 A bouquet of flowers. *Hibiscus et Pastemone. 6. Pauline Girardin. Paris, Goupil & C^ie^ . . .* Lithograph, colored.

This evidently forms part of a series.

GOES DE DIRKSLAND, MARIE, Baronesse VAN DER.

173 A woodland path. Etching.

a with the background outlined only.

b with the background filled in.

A pencil note on impression *b* calls this the second state, gives the artist's full name, and supplies place and date: "t' Hage 1878."

GOTLOSEN, Mademoiselle.

174 Ewe and lamb, after K. Dujardin. *K.D V.i.f.* Etching.

175 Landscape: farm-buildings, and trees beyond; in the foreground to the left are two men bearing burdens. After A. van Everdingen. *AVE.* Etching.

176 Landscape: a stream; houses are seen on both banks; on the right, a large half-dead tree overhangs the water. *Ruisdael* [facsimile]. Etching.

177 Landscape: a house beside a brook; a man and dog are passing over a bridge on the right. *Ruisdael* [facsimile]. Etching.

GREVILLE, Lady LOUISA AUGUSTA.

An amateur of London, daughter of Francis, first Earl of Warwick (1719–73), married to William Churchill in 1770. In 1758–62 she etched landscapes after A. Carracci, Rosa, Marco Ricci, etc.

178 A wooded and mountainous landscape. *S. Rosa pinx.t. A. G. delin.t 1761 et sculp.t 1762.* Etching.

GUIOT, Madame.

179 *Chactas et Atala descendant le Fleuve . . . Dessiné par Dugour . . . Gravé par Mme. Guiot. Paris . . .* Line and stipple.

GULSTON, Mrs. ELIZA B.

180 Portrait: *Pierre Francois Courayer . . . Published . . . Jan.y 1.st 1774. Hamilton Pinx.t Eliza B. Gulston Fec.t* Etching.

GUYOT, LOUISE.

Born 1820 (?). According to Beraldi, her father engraved the illustrations in "Album des Théâtres, par MM. Guyot et Debacq" (1837), a few of the blocks being signed by the daughter.

181 *Les Huguenots. Acte II, Scène I.re L.G.* Wood-engraving.

182 *Les Huguenots. Acte V, Scène III. L.G.* Wood-engraving.

Both of these engravings have the inscription: *Académie Royale de Musique* in the center of the ornamental border, above.

HAUSSARD, CATHERINE.

The engraver Jean Haussard (born 1696) had two daughters who engraved: Élisabeth, whose specialty was the engraving of those *cartouches* on which the titles of maps were inscribed, and who engraved figures of birds after De Sève for Buffon's "Histoire naturelle," and Catherine, who also signed bird-pieces after De Sève, and some portraits.

183 Portrait: *Sauveur François Morand, Chirurgien de Paris, . . . Dulcis Amicitiæ pignus oblatum à D. Guerin, Chirurgo Parisiensi, 1749. Peint par Fontaine. Gravé par M^lle^ Haussard l'Ainée.* Line.

184 A bird: *Le houtou, ou momot. De Seve del. Cath. Haussard Sc.* Above: *Tom. VI. Pl. XX, pag. 434.*

HÉMERY, LOUISE ROSALIE.

This engraver is known to have engraved after Masson, Aubry, and Greuze.

185 Head of a smiling child. *Gravé d'après J. B. Greuze par L. Rosalie Hemery. A Paris chez Chereau . . . N^o^ 134.* Stipple, crayon manner; printed in red.

HÉMERY, MARGUERITE.

See PONCE.

HÉMERY, THÉRÈSE ÉLÉONORE.

See LINGÉE.

HERBST, ADELGUNDE.

A penciled note in German on the back of the print here catalogued informs us that Fräulein Herbst was born in 1816, married the *Etatsrath* Vogt, was a sculptor, and was living in 1874.

186 A deer, resting. *Adelgunde Herbst sculp. 1841.* Etching.

HERHAN, ELISABETH G.

187 Cupid and Psyche. *L'Amour et Psiché. Fr.. Bartolozzy délineav. Elisab. G. Herhan sculpsit.* Stipple.

188 Portrait: *Moreau. Dessiné d'après Nature par I: Guerin & Gravé par Elisabeth G: Herhan. Déposé à la Bibliothèque Nationale, le 1. Frimaire, an. 8. de la République française. Paris* . . . Stipple.

189 Portrait: *Regnier. Dessiné d'après Nature, par I: Guerin & Gravé par Elizabeth G. Herhan Deposé . . . le 1. Prairial an 8 . . . Paris* . . . Stipple.

HERZ, HENRIETTE.

190 Portrait of a bearded man. *Rembrandt pinx. Henriette Herz sculp Nbg. 1798.* Etching.

This is the same portrait as that etched by Marie Ellenrieder (q.v.), but it is here directed to the left instead of to the right.

HIRSCH, MARIANE.

A note accompanying the etchings here listed reads: "Mariane Hirsch, of Dessau, pupil of Kolbe." C. W. Kolbe, born in 1757, died at Dessau in 1835.

191 Faun and nymph on a horse. Etching.

192 A dog, running. Etching.

193 A man, leaning on a cow. *M. H. 1801.* Etching.

HOLBEIN, THERESE.

An artist of Grätz, who was in Vienna about 1814. Nagler and Le Blanc credit her with 30 etchings of landscapes after Everdingen, Rembrandt, Molitor, and others.

194 A ruined building, near which a man is sitting; in the background are hills. *M. Molitor del.* Etching.

195 *Limberg en Stirie. Suite de VI vues des environs de ce chateâu dessinées et gravées d'après nature par Therese de Holbein 1813. N°. 1.* Etching.

HORTHEMELS, LOUISE MADELEINE.

Sister of the engraver Frédéric Horthemels, born in Paris in 1686 (Utrecht, 1687?); married Charles Nicolas Cochin the elder on Aug. 13, 1713; was buried Oct. 4, 1767. She engraved mostly after the works of her noted son. Her sisters, Marie Anne and Marie Nicolle, who became Madame Belle, also wielded the burin.

196 *Entrée de l'amour et de la Richesse aux Noces de Gamache. Tom. 3. Chap. 20. Car. Coypel pin. Magd. Hortemels Cochin. Sculp. . . . paris . . .* Line.

HORTHEMELS, MARIE ANNE.

Born in 1682, died March 24, 1727; wife of Nicolas Henry Tardieu. Andresen, Nagler, and Le Blanc have confused her with her sister Louise Madeleine (q.v.). See "Les graveurs du 18e siecle," by Portalis and Beraldi, vol. i, 1880, p. 497.

197 Portrait: *Jean Mesnard de la Nöe . . . Marie Horthemels sculp. Paris . . .* Line.

198 Portrait: *Elizabeth Charlotte Palatine du Rhin Duchesse d'Orleans. peint par Hyacinthe Rigaud. gravé par Marie Horthemels. A Paris chez Marie Horthemels.* Line.

199 Portrait: *Philippe Duc d'Orleans Regent du Royaume. peint par J. B. Santerre. gravé par Marie Horthemels. Paris . . .* Line.

200 Sacrifice of Iphigenia. *Quantum Relligio potuit suadere malorum. Lucret.* Four lines of verse, beginning: "*La Nature est icy tellement violée.*" *N. Bertin pinx. Marie Horthemels.* Line.

HORTHEMELS, MARIE NICOLLE.

Sister of Marie Anne and Louise Madeleine, and wife of A. S. Belle.

201 Portrait: *Melchior Cardinal de Poligniac . . . Peint par S. Belle . . . Gravé par M. N. Horthemels. 1714 . . .* Line.

HUNZIWER, JULIE.

202 A water nymph. *J. Goujon. J. H. 1816.* Lettering reversed. Etching.

HURARD, ADÉLAÏDE.

203 A young girl feeding fowl in a court-yard. Underneath is written in ink: "Gr. par Mlle. Adélaïde Hurard à Paris Fevr 1787."

HURARD, CELESTE.

204 A man, two asses, and a dog on a hilly road; two men working beyond. Underneath is written in ink: "Gr. par Mlle Celeste Hurard a Paris Fevr 1787."

HÜSSENER, AUGUSTE.

Copperplate-engraver of Berlin, where she studied under Professor Ludwig Buchhorn about 1830. Nagler lists 17 plates by her, after various artists, mostly portraits and figure subjects.

Five bust portraits:

205 *L. Gallait. Auguste Hüssener sc. Berlin.* Line.

206 *Koekkoek. Auguste Hüssener sc.* Line.

207 *Julius Schnorr* [Autograph facsimile]. *Auguste Hüssener sc.* Line.

208 *L. Schwanthaler* [Autograph facsimile]. *Auguste Hüssener sc.* Line.

209 *Marie v. Marra* [Autograph facsimile]. *Auguste Hüssener. sc.* Line.

IGONET, MARIE MADELEINE.

Born in Paris about 1748, says Nagler, and practised her art there. She engraved a number of plates after Boucher, Jeaurat, Villebois, Mieris, etc.

210 *La Peinture. Peint par Boucher . . . Gravé par Marie-Madelaine Igonet, May 1752. A Paris, chez M. Bourguet et M. M. Igonet . . .* Line.

Portalis and Beraldi say that this "charming etching would suffice to preserve the name of this little-known engraver."

211 *La Sculpture. Peint par Pierre . . . Gravé par Marie-Madelaine Igonet. May 1752. Paris. . . .*

ISABELLA OF PARMA.

See MARIA ISABELLA OF BOURBON.

JACQUINOT, LOUISE FRANÇOISE.

Stipple-engraver; was working in Paris in the beginning of the 19th century. Mention is found of her portrait of Gois, after Dumont, 1805.

212 A sheet of studies; three heads: the Virgin and the boy St. John. *Raphael pinxit. L^se. F^se. Jacquinot sculpsit 1801.* Stipple; printed in brown ink.

213 Portrait: *Edme Sebastien Jeaurat . . . Gois del. Louise Jacquinot Sculp. . . .* Stipple.

JOGAIN, MADEMOISELLE ——.

Lived in the 18th century.

214 *Le depart des Cavaliers. M^lle Jogain Sculp.* Aquatint.

215 *Le repos des Cavaliers. Vuvermens* [sic!] *inv. M^lle Jogain sculp.* Aquatint.

JOURDAN, MADAME.

An engraver who was working in Paris in the second half of the 18th century. Nagler and Le Blanc say that she executed some plates for the "Voyage pittoresque de la Suisse."

216 Are they thinking of this sheep? *Pensent-ils a ce mouton . . . F. Boucher inv. Gravé par*

Madame Jourdan. Se vend à Paris chez Alibert M.d d'Estampes . . . Line.

JUDKINS, ELIZABETH.

Worked in London in the latter half of the 18th century. According to J. C. Smith, she "may be pronounced with certainty to have been a pupil of James Watson."

217 Portrait: *Lady Frances Bridges. F. Cotes pinx.t Eliz.th Judkins fecit. Printed for Rob.t Sayer. . .* Mezzotint.

K., J. H. L. v., WIDOW v. B.

218 *Athenaeum illustre te Amsterdam gesticht Anno 1631. Op steen getekend door J. H. L. v. K. Wed.e v. B. naar het origineele schildery door J: Jelgerhuis Rz: . . . Steendr. v. Daiwaille en Veldhuijsen.* Lithograph.

KAROLINA MARIA, ARCHDUCHESS OF AUSTRIA, AND LATER QUEEN OF NAPLES.

Born Aug. 13, 1752, died Sept. 8, 1814, daughter of Emperor Francis IV and Maria Theresia. In 1767 she sent a drawing to the Academy in Vienna, and received the diploma of honor.

219 Young girl playing with chicks. *Dessiné et gravé par L'Arch.sse Charlotte d'Autriche 1767.* Line.

KAUFFMANN, MARIA ANNA ANGELICA.

Daughter and pupil of Joseph Kauffmann, a Swiss portrait-painter, born at Coire, Switzerland, Oct. 30, 1741, died in Rome, Nov. 5, 1807. Her talent for painting and music was shown at an early age, and she studied in Italy during 1757–65. About 1767 she came to England, where she won a brilliant reputation, and where she rose high in royal and popular favor. An unhappy marriage with an impostor was annulled by divorce; in 1781 she married the painter Antonio Zucchi and returned to Italy. Comment on Angelica Kauffmann has varied from fulsome eulogy to severe criticism; the truth should be sought between the two extremes. She executed a number of etchings, which seem to show the same mixture of strength and weakness, of grace and mannerism, as her paintings.

220 Armida crowning Rinaldo with flowers. *Angelica Kauffman fecit.* Etching.

"First state, before aquatint."

221 Half-length portrait of a woman, with a child holding an apple. *A. K. f.* Etching.

222 *L'Allegra. Angelica Kauffman, delin^t. et sculp^t. Published . . . Nov^r. 1^st. 1779 . . . London.* Etching, with aquatint; printed in brown.

"Second state, with the aquatint work."

KERKHOVE, LOUISE VAN DE.

Sister of Frédéric van de Kerkhove (1862–73), the artist prodigy to whom A. Siret devoted a volume

("L'enfant de Bruges," Paris, 1876). She was born about 1861, and painted small landscapes like her brother.

223 Landscape: water in foreground; shore with trees. H. $\frac{13}{16}$ in.; w. $3\frac{3}{8}$ in. *Louise V. D. K. 76* [reversed]. Above, on the right: *19.* Etching.

224 Landscape: trees on a sloping bank. H. $4\frac{1}{8}$; w. $1\frac{15}{16}$ in. *Louise V. D. K. 77.* Underneath, on the right: *20.* Etching.

225 Landscape: a body of water with a flat shore, dotted with houses and trees. H. $\frac{5}{16}$; w. $4\frac{7}{8}$ in. *Louise V. D. K. 77.* Below, on the right, *21.*

226 Landscape: water, with a boat tied to a post; on the right is a small figure on the bank; in the background, a large castle-like building. H. $3\frac{9}{16}$; w. $5\frac{1}{4}$ in. *Louise Van de Kerkhove d'après mon frère Fritz 1877.* Below, on the right: *23.* Etching.

The preceding four etchings evidently form part of a series.

KLAUBER, CATHARINA.

According to Le Blanc, this engraver worked in Augsburg in the second half of the 18th century. Nagler speaks of a series of ornaments in 98 plates, drawn by B. Göz after Godefrid, and engraved by her.

227 Portrait: *Christoph v. Beaumont, Erzbischof v. Paris . . . Klauber Cath. Sc. Aug. d'.* Line.

KLEIN, STÉPHANIE DANIEL-.

See DANIEL-KLEIN.

KOBELL, ANNA.

Perhaps related to Wilhelm Kobell (1766–1855), who worked skilfully in aquatint and was the son of Ferdinand Kobell. She executed some aquatints and etchings.

228 Still-life: fruit and dead birds. *W. van Leen inv. 1812. A. Kobell f. aqua tinto.* Aquatint, colored.

KOKER, ANNA MARIA DE.

An amateur, who flourished in the second half of the 17th century. She executed a dozen or more etchings, mostly landscapes. Kramm says that her portrait was painted by Gerard Terburg and engraved by H. Bary.

229 Landscape: a road, on which a figure is walking, passes two cottages under trees on the left. *A. M. D.* [monogram] *Koker fecit.* Etching.

KRAUS, JOHANNA SYBILLA, *née* KÜSEL.

See KÜSEL.

KÜSEL, JOHANNA SYBILLA.

Engraver; born in Augsburg in 1646, pupil of her father Melchior, married the engraver Johann Ulrich Kraus, and died in 1717. Le Blanc catalogues 102 pieces by her. Her elder sister, Johanna Christina, and a third sister, Magdalena, were also engravers, and executed a number of illustrations to the Old Testament.

230 *Venus. Johanna Sübÿlla Küslen fecit. Adam Ælshaimer pinxit.* Etching and line.

" . . . renders the chiaroscuro of Elsheimer, in the manner of the Comte de Goudt." Nagler and Le Blanc say that this is copied after Hollar.

231 The three Magi paying homage to the Christ-child. *J. K.* Line.

KÜSEL, MARIA PHILIPPINA.

232 A scene within a building; figures kneeling before a man wearing a turban, etc. *Maria Philippina Küslen fecit.* Line.

233 A scene in the open air, amid monumental edifices; a priest pouring oil on a woman's head, etc. *Maria Philippina Küslen fe :* Line.

The two preceding have been described as " Subjects taken from the history of Israel, after Lairesse."

LANDON, LOUISE CHARLOTTE.

See SOYER.

LANDON, PAULINE.

234 *La Vierge et l'Enfant Jésus . . . The Virgin and the Child Jesus. Raphaël pinx^t. Pauline Landon sc.* Above, on the right: *230.* In outline. Line.

Published in C. P. Landon's "Vie et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.).

LANGER, JOSEPHE.

Possibly related to J. P. Langer (born 1756), who died in Munich as director of the Academy in 1824.

235 Landscape: on the left, a man is riding on a road which winds along the shore and is shaded by large trees. *Josephe Langer inv. et fet.* Etching.

LANGLOIS, HENRIETTE.

An artist of the 19th century.

236 The risen Christ recognized by Mary Magdalen. *Kolnischen pinx. H^te Langlois Sculp.* Line.

LARCHER, ANTOINETTE.

Born in 1685, in Paris; pupil of De Poilly; engraved sacred subjects and portraits.

237 *Judith d'après le Tableau de Raphaël qui est dans le Cabinet de M^r. Crozat . . . gravé par Toinette Larcher.* Line.

LE COMTE, MARGUERITE.

An amateur, born in Paris about 1719, mistress of Watelet, with whom she traveled in Italy, and with whom she subsequently lived at the Moulin-Joli, on the Seine, near Argenteuil. Here, we are told, she received an "agreeable, artistic, and select society," amid idyllic surroundings. She spent her leisure in etching butterflies and coloring them ("Suite de papillons gravés et coloriés par Madame Le Comte, des Académies de Rome, Florence, Parme et de l'Institut de Bologne, 1766"), and imitated the etchings of Rembrandt.

238 Copy of Rembrandt's "Obelisk" (Bartsch 227, Blanc 328, Middleton 324). *Marguerite meuniere du moulin joli sc. 1754.* Etching.

LE DAULCEUR, LOUISE, *née* DE MONTIGNY.

An amateur etcher who lived in the second half of the 18th century, and executed plates after Edme Bouchardon, C. N. Cochin, Gravelot, and others.

239 A swamp in a forest. *L. L. D.* [monogram] *Scul.* Etching.

240 Four riders. *La Bella inv. Louise Daul.* Etching.

241 *Venus sur les Eaux. Gravé . . . d'après le dessein Original d'Edme Bouchardon . . . à l'eauforte par L. L. D. et terminé au burin par*

Aug. de S^t. Aubin, 1757. Fessard direx. Louise Le D. sculp. Paris . . . Line.

The following are all from Madame Dubocage's "Le Paradis terrestre" (Paris, 1748). The London (1760) edition does not appear to have all the engravings.

242 Adam and Eve asleep under trees; cattle in the background. *Pierre In. Del. Louise Le D. Sculp.* Line.

243 Vignette: Adam and Eve standing under a tree; lion, unicorn, and other animals in the background. *Gravelot In Del. Louise le D sculp.* Line.

On p. 17 of Madame Dubocage's "Le Paradis terrestre," at the head of the "second chant."

244 Vignette: Adam and Eve seated on the ground; an angel approaching. *Gravelot In Del. Louise le D sculp.* Line.

245 The same, on page 37 and at the head of the *troisième chant* of "Le Paradis terrestre." Line.

246 Vignette: Eve and the serpent. *Gravelot In. Del. Louise Le D. Sculp.* Line.

On p. 69 of "Le Paradis terrestre," at the head of the "cinquième chant."

247 Tail-piece: two child figures, one winged, seated on clouds. *Pierre In. Del. Louise Le D. sculp.* Line.

On p. 88 of "Le Paradis terrestre," at the end of the "cinquième chant."

248 Vignette: downfall of the rebellious angels. *Durand D. V. In. De. Louise Le D. Sculp.* Line.

249 Vignette: Inferno. *Gravelot In. Del. Louise Le D. Sculp.* Line.

250 Vignette: Adam and an angel, seated; Eve, with the apple, standing in the background. *Gravelot In. Del. Louise Le D. Sculp.* Line.

251 Vignette: Adam and an angel standing on an eminence; Eve reclining below; animals in the plain beyond. *Gravelot In. Del. Louise Le D. Sculp.* Line.

LEFEVRE, ÉLÉONORE, *née* LINGÉE.

Worked in Paris in the beginning of the 19th century. She executed plates—among them the ones here catalogued—for C. P. Landon's "Vies et œuvres des peintres les plus célèbres" (Paris, 1813 et seq.), etc. She was perhaps related to Charles Louis Lingée and his wife Thérèse Éléonore, both engravers.

252 *La Force.—Die Stärke.—Strength. Dominiquin pinxt. Eleonore Lefevre Sculpt.* Above, on the right: *34.* In outline. Line.

253 *Le Triomphe de l'Amour . . . Loves Triumph* and *Le Triomphe de Bacchus . . . Bacchus's*

Triumph. Two subjects on one plate. *Raphael inv.t Eléonore Lingée sc.* In outline. Line.

LEFORT, ANNE, *née* BOILY.

Flourished in Paris in the second half of the 18th century. She engraved after Pierre, Charpentier, Dumesnil, etc.

254 *La Savoyarde . . . P. L. Dumesnil Pinx. Femme Lefort Sculp. A Paris chez Lefort . . .* Line.

LELOIR, MADAME.

255 *M.lle de Cardoville et la Mayeux . . . M.me Leloir del. . . . Paris . . . London . . . 1844.* Above: *Le Juif errant.* Lithograph.

LEMPEREUR, CATHERINE ELISABETH, *née* COUSINET.

Engraver, wife of the engraver L. S. Lempereur; born in Paris in 1726; pupil of L. Cars and E. Fessard.

256 *La forest dangereuse. Ph. Vovermans Pinx. C. E. Cousinet Sculp. . . . A Paris, chez Lempereur . . .* Line.

257 A shipwreck. *Les suites d'un naufrage . . . J. Vernet Pinx. C. E. Cousinet Sculp. Gravées*

à l'Eau-forte par Nicolas de Launay, et terminées au burin, par Catherine Elisabeth Cousinet, femme Lempereur . . . Paris . . . Line.

258 The credulous milkmaid. *La credule laitiere . . . Peint par D. Teniers. Gravé par Elis. Cousinet, F^me^ l'Empereur . . . Paris . . .* Line.

259 *La pyramide de Sextius. Jean Paul Pannini Pinx. E. C. Femme Lempereur sculp . . . Paris . . .* Line.

260 *Les trois colonnes de Campo Vaccino. Jean Paul Pannini Pinx. E. C. Femme Lempereur Sculp. . . . Paris . . .* Line.

LEPICIÉ, RENÉ ELISABETH MARLIÉ.

Born in 1714, died in Paris, March 27, 1773; was the wife of the engraver Bernard Lepicié. Mariette records that she aided her husband in some of his works, and was a good wife and mother to boot.

261 *Contrat de Mariage . . . Peint par Carle Vanloo . . . Gravé par René Elisabeth Marlié Lepicié. Paris . . .* Line.

262 *La Piemontoise . . . Peint par Hallé. Gravé par René Elisabeth Marlié Lepicié. Paris . . .* Line.

LERCHENFELD, MARIANA, GRÄFIN VON.

An amateur, of Munich, wife of the royal Bavarian lieutenant-general Graf von Nogarola.

263 Plate in honor of the etcher's mother: a landscape, with a flat stone in the foreground inscribed: *Heil Ihr! die das dasein mir Und noch mehr gegeben! Gieb ihr Gottes Lohn dafür, Friste mir ihr Leben!! M. de Lergenfeld Siesbach fecit.* Etching.

264 House of J. J. Rousseau at Moutier. *J. J. Rousseau Wohnung in Moutier Travers. M. Lerchenfeld fecit 1784.* Etching.

LE ROY, MADEMOISELLE.

265 Two Cupids, one holding a bird, flying in clouds. About 1750? Line.

On the margin is written, in ink: "Par Madselle Le Roy."

LIGNE, FLORE, PRINCESSE DE.

Florence, daughter of Charles Joseph, Prince de Ligne, married the Austrian major-general Baron von Spiegel.

266 Landscape: a woman and two children at a well. *Flore de Ligne.* Etching.

267 Landscape: a wood; a man and a woman resting on the right. *Flore de Ligne.* Etching.

268 Landscape: two figures in a boat; trees on the farther bank. *Flore de Ligne.* Etching.

269 A peasant hut, with a tumble-down outhouse. *La Princesse Flore de Ligne.* Etching.

270 A wood interior; in the center is an upright rock with a smooth front, apparently intended for a title; on a stone at its foot: *Flore de Ligne.* Etching.

271 The edge of a wood, by a sheet of water; two figures on the shore at the left. *Flore de Ligne f. 1796.* Etching.

LINGÉE, ÉLÉONORE.

See LEFEVRE, ÉLÉONORE.

LINGÉE, THÉRÈSE ÉLÉONORE, *née* HÉMERY.

Wife of the engraver C. L. Lingée, and sister of the engraver A. F. Hémery, was born in Paris about 1753. She was a member of the Royal Academy of Marseilles, and possessed an "agreeable talent for engraving in the crayon manner."

272 Head of a boy. *Dessiné par J. B. Greuze . . . Gravé par T. E. Hemery, F^me^ Lingée. N^o^ 142. A Paris chez Lingée . . .* Stipple, crayon manner; printed in red.

273 Portrait: *P. L. Moline . . . Dessiné par C. N. Cochin . . . Gravé par M^me^ Linge* [sic!]

de l'Academie R^le de Marseille. Above: *Societé Acad^que des Enfans d'Apollon.* Stipple, crayon manner.

274 Portrait: *S. Chenard . . . Dessiné par C. N. Cochin . . . Gravé par M^me Lingée . . .* Above: *Societé Acad^que des Enfans d'Apollon.* Stipple, crayon manner.

275 *Le plaisir des bonnes gens. Dessiné par C. N. Cochin. Gravé par M^me Lingée 1784. A Paris chez Lingée . . .*

276 Portrait: *Antoine Petit . . . Dessiné par C. N. Cochin . . . Gravé par M^me Lingée . . . 1786.* Stipple, crayon manner.

LUJA, CATHARINA.

An artist in Hanau. In 1837, says Nagler, she lithographed "La Vierge de la Maison d'Albe," after Raphael, for the lithographic establishment of W. Kuhl.

277 An ecclesiastic, seated, with a crayon-holder in his right hand, and resting the left on a portfolio. *Peint par Lesueur. Dessiné par Catharina Luja.* Lithograph.

MAGIMEL, E. CECILE.

278 The principle of art. *Le principe des arts. Chardin pinx. E. Cecile Magimel Sculp. . . .* Line.

279 Useful amusement. *L'amusement utile. Chardin pinx. E. Cecile Magimel Sculp.* . . . Line.

These two plates were probably executed about 1750. Both "À Paris chez Surugue."

MALERME, ISABELLE.

280 View of a body of water; on the shore stands a man; beyond is a large building. *Isabelle Malerme 1790.* Etching.

MALTHERT, MARIE.

Lived in the 18th century.

281 Three figures, one mounted, traveling along a road. *Marie Malthert fec.* Etching.

282 A body of water with tree-grown banks. *Marie M. fc.* Etching.

MANSARD, JEANNE (?).

283 *Le touraco. De Seve del. J^ne Mansard Sc.* Above: *Tom. VI. Pl. XV. pag. 304.* Line.

One of the bird pictures in Buffon's "Histoire naturelle," a number of plates in which bear the signatures of women, such as M. R. veuve Tardieu, C. Haussard, Eli. Haussard, femme Le Villain, etc.

MARCHAND, GABRIELLE.

The authorities speak of her as "Gabriel Marchand," a man, born about 1755, pupil of E. Voyzard.

284 The warrior's return. *Le retour du guerrier . . . G^ue Marchand Sculp.* Pencil note: "Le Barbier l'ainé del." Line.

MARÉCHAL, ELIZA.

Worked at the beginning of the 19th century.

285 Portrait: *Rubens. . . . Rubens pinx^t. Eliza Maréchal del^t. et sculp^t. à Paris, chez Chaillou-Potrelle, M^d. d'Estampes . . .* Stipple.

MARÉCHAL, MADAME TALON.

Worked at the beginning of the 19th century.

286 Portrait: Balthasar, Comte de Castiglione, wearing a cap. *Raphael pinx.* Proof before letters. Stipple.

MARIA ANNA, ARCHDUCHESS OF AUSTRIA.

Daughter of Emperor Francis I (Stephan) and Maria Theresia, born Oct. 6, 1738, died Oct. 19, 1789. Showed great preference for the sciences and arts, especially mineralogy, numismatics, painting, and etching. She was pupil in art of F. A. Brand, and in 1767 became a member of the Imperial Academy of copperplate-engravers, founded in Vienna the year before. In 1772 she issued "Sechzehn radirte Blätter," to which series the following belong.

287 View of a stream during a storm; three men in two boats in the foreground. *gemahlet und*

geetzet von S. K. H. Erz. H. Ma. Anna 1769. Etching.

288 A woman bearing fagots. *gemahlet und geetzet von S. K. H. Erz. H. Ma. Anna 1771.* Etching.

289 Countrymen fighting a fire by the side of a stream. *gemahlet und geetzet von S. K. H. Erz. H. Ma. Anna 1772.* Aquatint.

MARIA ELISABETH AMALIA FRANCISKA VON BAYERN.

Daughter of William, Duke of Bavaria; married March 9, 1808, to the Prince of Wagram.

290 Landscape, with a man on horseback driving cattle across a bridge. *Elisabeth 1805.* Etching.

291 Another copy of the preceding, touched up by hand.

292 A landscape: farm-buildings and trees. Etching.

MARIA ISABELLA OF BOURBON, INFANTA OF SPAIN.

Daughter of Don Philip, Duke of Parma, born Dec. 31, 1742, died Nov. 27, 1763; first spouse of Emperor Joseph II.

293 Landscape: a bridge over a stream; a large building in the background. *Isabella. del. et. sculp.* Etching.

MARIE CAROLINE.

See BERRI, DUCHESSE DE.

MARIE DE MEDICI.

Wife of King Henry IV of France, born in 1573, died in 1642.

294 Bust of a young person: portrait of Marie de Medici. *Maria Medici F. MDLXXXVII.* Wood-engraving.

This print and one other are usually attributed to the queen, which Le Blanc considers a "grave error." Chatto does not believe that a girl of fourteen executed this engraving. Robert-Dumesnil (vol. v, p. 66) cites a note preserved with this print in the National Library at Paris, which states that the engraving was executed by the queen, who presented it to Ph. de Champagne when he was painting her portrait.

MARK, JOHANNA.

Lived in the second half of the 18th century.

295 Portrait of Joseph II. *Iosephus II. D. G. . . . Quirin Mark del. Johana Markin sc.* Stipple.

MARLIÉ LEPICIÉ, RENÉ ELISABETH.

See LEPICIÉ.

MARTINET, ANGÉLIQUE.

Born about 1731, died about 1780; sister of the engraver F. N. Martinet, and pupil of her uncle, the engraver N. G. Dupuis.

296 The little aimer. *Le Petit Viseur. Schenau Pinxit. Angel. Martinet Sculp.* Line.

297 The vanities of the world. *Les vanités du monde . . . J. D. Wit pinx. Angel. Martinet Sculp.* Line.

MARTINET, L. A.

Wife of the engraver N. G. Dupuis.

298 Saint Gregory dictating his homilies. *S.t Grégoire dicte ses homélies . . . Carolus Vanloo Eques Pinx. L. A. Martinet Femme Dupuis Sculp. 1770 . . .* Line.

MARTINET, MARIE THÉRÈSE.

Born about 1731, sister of François Nicolas and Angélique Martinet, pupil of J. Longueil. She assisted her brother in designing and engraving illustrations for comic operas.

299 An illustration for a comedy. *Marcel. Alons, baise donc Nigaud. Marie Queverdo 76. Therese Martinet.* Above, on the right: *Pag. 28.* Line.

MASSARD, ANNE, *née* ATHENAS.

Wife of Jean [?] Massard.

300 *The Fountain of Julie at Marfontaine. La Fontaine Julie à Marfontaine . . . Constant Bourgeois del. Gamble aqua forti. M.me Massard Sculp.* Line.

301 Ruth and Boaz. *Ruth dans le champ de Boaz . . . S. Mirys Pinxit. Gravé par Mad^me^ Massard née Athenas. Paris . . .* Stipple and line.

See also under ATHENAS.

MASSARD, LOUISE.

Sister of Jean Massard (1740–1822); engraved two allegories after Lantinville, and some vignettes.

302 A book-illustration. *Au fond de ce Jardin*, etc.: four lines of verse. *Le Prince inv. M^lle^ Massard sc.* Line.

MASSON, MADELEINE.

Engraver, daughter and pupil of Antoine Masson, born about 1646, married the engraver and painter N. Habert, died in 1713. She executed a number of portraits.

303 Portrait: *Philippe de France Duc d'Orleans frere unique du Roy Louis le Grand. Habert ad vivum pingebat. M. Masson eius uxor sculpebat. . . .* Line.

MATHIEU, MADEMOISELLE ALEXANDRINE.

304 *Repos. M^elle^ A. Mathieu sculp. . . . Paris.* Signed on the copper: *Alex^ne^ Mathieu 1865.* Etching.

MATHIEU, MADAME ANNE.

She was working about 1850.

305 *A Shakspeare, La Muse du Drame et le Génie de la Peinture. Banks R. A. Fecit. Fauchery del. Anne Mathieu sc.*

306 *William Wallace. Farcy del. Mme Mathieu sc.*

MAUGEIN, MARGUERITE THÉRÈSE, *née* DE LAUNAY.

Flourished in the second half of the 18th century. Born in 1736, according to Basan.

307 First view of Ireland. *Premiere vue d' Yrlande. Dessiner* [sic!] *par Jean Pillement . . . et Gravé par Madame Maugin. . . . Paris . . .* Line.

308 Sacrifice to Pan. *Sacrifice au dieu Pan. Lalleman Pinx. Gravé par M. T. de Launay Femme de Maugein. . . .* Line.

309 Bathers disturbed. *Le bain troublé. Lalleman Pinx. Gravé par M. T. de Launay Femme de Maugein. . . .* Line.

310 The industrious women. *Les femmes laborieuses . . . Peint par Salvator Rose. Gravé par Mde Maugein. . . .* Line.

MELLING, ADELE.

Landscape-painter to the Duchess of Orleans, daughter of N. Melling (1765–1831), a Swiss painter;

painted landscapes in oil and water-colors, and drew in sepia. She became Madame Clerget, and was still living in Paris in 1836.

311 Two men in classical costume beside a stream; ruins on the opposite bank. *Dunker. Adele Melling.* In a circular border. Etching.

312 A ruined bridge over a stream; in the foreground are three figures in a classical garb. In a circular border. Etching.

MEYER, Mademoiselle J.

313 Landscape: three men and a dog on a road; a house on the right. *Lith. par J. Meyer. Dir. par Mr. L. Kuhnen. Imp. Simonau & Toovey.* Above: *D. Teniers.* Lithograph.

314 A water-mill; on the road to the right, two men are loading a donkey. *Lith. par J. Meyer.* . . . Above: *Antoine Waterlo.* Lithograph.

315 Landscape: a house, shaded by trees, beside a stream; on the left, a man and dog are crossing a bridge. *Lith. par J. Meyer.* . . . Above: *J. Ruisdael.* Lithograph.

316 A stream by moonlight, with several sailboats, and a rowboat containing three men; two windmills on the shore. *Lith. par J. Meyer.* . . . Lithograph.

MIGNERET, MADAME.

Engraver; wife of the engraver Adrien Migneret (1786–1840).

317 *S.t Faron. P. L. De Laval pinx. V.ve Ad. Migneret sc.* Above: *1841. Journal des artistes. N.o 11. Vol. 1.* Outline. Line.

318 *Novella d'Andrea* (*Salon de 1843.*) *M.elle Godefroid pinx. Gérard comp. M.me V.ve A. Migneret sc.* Above: *1843. Journal des artistes. N.o 24. Vol. 1.* Line.

MIHES, JULIE.

Painter, born in Breslau, July 13, 1786, died in Vienna, Jan. 16, 1855; studied in her native city and in Dresden. She executed copies of noted paintings, and lithographed Dürer's "Verehrung der heiligen Dreieinigkeit" in 15 sheets (begun 1821 in Vienna). On Sept. 2, 1822, she married A. Primisser of Vienna, after whose death she became a nun.

319 *Mater Dolorosa. Nach einem Gemählde von Paolo Veronese . . . Lithographirt von Julie Mihes.* Lithograph.

MOITTE, ROSE ANGÉLIQUE.

Daughter and pupil of Pierre Etienne Moitte (1722–1780); won success as an engraver. Her sister Elisabeth Melanie executed plates in the crayon manner, and her four brothers were artists as well.

320 Fishing. *La pesche . . . l'Allemand Pinx. Ang. Moitte Sculp. Paris . . .* Line.

321 A game of bowls. *Le Jeu de Cochonet . . . D. Teniers Pinx. Angel. Moitte sculp.* Line.

MÖLLER, CATHARINE MARIE.

Born 1744, died 1811, according to a pencil note on the back of the print.

322 Head of a child. *C. M. M.* Etching.

MONCHY, MADAME DE.

The wife of Martin de Monchy (born 1746). Portalis and Beraldi list a number of her engravings. She was working during the Directory.

323 The arch of Constantine. *Vue de l'Arc de Constantin à Rome. C. N. Cochin del. Gravé par f^e. Demonchy. Paris . . .* Line.

MONET, I. M. GAILLARD.

See GAILLARD MONET, MADEMOISELLE I. M.

MONTALBA, CLARA.

Worked in the eighties (19th century).

324 A sailboat. *Clara Montalba 81.* Etching.

MONVOISIN, MADAME, *née* FESTA.

Born in Rome, wife of the painter R. A. Q. Monvoisin (1794–1870). She executed a number of lithographs.

325 Little Savoyards. *Petits savoyards. R. F. Monvoisin pinx.t . . . M.me Monvoisin del. Chez Monvoisin ainé . . .* About 1840. Lithograph.

326 Savoyards resting. *Repos des savoyards. R. Q. Monvoisin pinx.t M.me Monvoisin del.t . . .* Lithograph.

MUND, ELISABETH.

Miniature-painter, born in Frankfort-on-the-Main in 1751, pupil of her father, the painter J. S. Mund.

327 Portrait of a young woman, said to be the artist's own portrait. *Elisabetha Mundin sculps. Franckfort.*

Underneath is a note in ink, said to be by her own hand, in German: "First attempt, Anno 1774."

NAPOLEON, CHARLOTTE.

See CHARLOTTE NAPOLEON.

NATZMER, —— VON.

Lived in the 19th century.

328 Landscape: a château by the waterside. Etching.

On the back of the print is a penciled note in German: "First attempt of Miss v. Natzmer."

NAUDET, CAROLINE.

Print-seller and engraver, sister of T. C. Naudet, the painter; born in 1775. Besides the "Recueil" mentioned below, she executed a number of caricatures.

329 Portrait of Bruun-Neergaard, seated, with his hat in his hand. *Caroline Naudet f. 1808.* Etching.

330 *16e siècle. Vidercum en argent . . . Caroline Naudet aquaforti Jules Gagniet D. 1838.* In upper right corner: *N.o 29.* Etching.

A plate from "Recueil d'objets d'art et de curiosités, dessinés d'après nature par T. de Jolimont et J. Gagniet, gravé à l'eau-forte et publié par Caroline Naudet" (100 plates, 1836 et seq.).

NAUMANN, CORA.

331 A woman reading. *F. G.* [monogram] *N. 6. C. N.* [monogram]. Etching; printed in brown ink.

332 A little girl with a distaff. *F. Gareis del. Cora N. 1800.* Etching.

NEVEU, Mademoiselle OLYMPE.

Worked at the end of the 18th century.

333 Landscape: three figures in classic garb before a building; a large building on cliffs beyond. *Castellan pinx.t M.lle Neveu Sc.* Above: *Pl. 36.* Line.

334 *Vue du Parc de Lormoy. View of the Park of Lormoy . . . Constant Bourgeois del. Olympe Neveu sculp.* Above: *Pl. 105.* Line.

NIEL, GABRIELLE.

Etcher, born at Poligny, and a pupil of Meryon, according to Beraldi.

335 Title for the twelve views of Paris published by Cadart. *Eaux-fortes sur le vieux Paris par Gabrielle Niel.* Etching.

The following plates, according to Beraldi, form Nos. 8 and 10 of the series.

336 *Cour Charlemagne Paris. G. Niel inv. et sculp. 1869.* Etching.

337 *Cour de l'hotel de la Vieuville, rue S.t Paul Paris. G. Niel inv. et sculp. 1869.* Etching.

NOIRETERRE, Mademoiselle de.

338 Portrait of Talleyrand. *M.elle De Noireterre.* Before letters. Line and stipple.

339 Portrait of Lacépède. *M.elle de Noireterre sc.* Trial proof. Line.

NOTTÉ, MADEMOISELLE.

Worked in the second half of the 18th century.

340 Portrait: *Emm^l. Pastoret . . . Premier President de la Premiere Legislature . . . Notté pinx. M^elle. Notté Sculp. Paris . . .* Mezzotint.

O'CONNELL, FRÉDÉRIQUE (*or* FRIEDERIKE) EMILIE AUGUSTE, *née* MIETHE.

Painter, born at Potsdam, March 22, 1828, pupil of Herbig, Karl Begas, and Gallait; married Adolphe O'Connell in Brussels; lost her reason in 1871, and died in Paris in October, 1885. She executed some etchings, catalogued by Ph. Burty in the "Gazette des Beaux-Arts," March, 1860.

341 Half-length of a young Italian woman, resting her cheek on her right hand. *M^me. F. O'Connell. aq. for. et pin. 1849* [?]. Etching.

342 Head of Saint Magdalen. *Fr. O'Connell aq. for.* Etching.

Published in the "Gazette des Beaux-Arts," March, 1860.

343 Charity, surrounded by children. *F. O'Connell aq. for. et pin. 1860.* Etching.

344 *Un chevalier Louis XIII. M^me^ Fr. O' Connell aq. for. Paris . . .* Etching.

345 Portrait of Hoëné-Wronski. *A Hoëné Wronski. M^me^ Frédérique O' Connell aq. for.* Etching; printed in brown ink.

OZANNE, JEANNE FRANÇOISE.

Engraver, born in Brest in 1735, according to her niece, Madame Coiny; died in 1795; sister of Nicolas Marie Ozanne; pupil of Aliamet. Her works include views of Paris, Brest, Dieppe, etc. She had "a true artist's temperament," says Beraldi.

346 *Seconde vue des Environs de Toulon. N. Ozanne Sculp.* [Error for *del.*?] *Joanna Fr^a^ Ozanne Sculp.* Line.

OZANNE, MARIE JEANNE.

Born in Brest in 1736, died in Paris in 1786; like her sister, Jeanne Françoise, a pupil of Aliamet. She married the engraver Yves Le Gouaz, and her daughter became the wife of the engraver Coiny. (*See under* COINY in the present catalogue.)

347 *Premiere vue des Environs de Toulon. N. Ozanne del. Maria Jo^na^ Ozanne Sculp. Paris . . .* Line.

348 Flemish relays. *Les relais flamands . . . Ph. Wouvermans Pinx. M. J. Ozanne Sculpsit.* Line.

349 Landscape: five cows are wading in the foreground; a man and woman are watching; to the left is a sailboat; the shore beyond is hilly. *M. Janne Ozanne sculp.* Above, on the right: *Pl. 3.* Line.

350 Landscape: a house on a rocky shore; a vessel in the background. *M. Janne Ozanne Sculp.* Above, on the right: *Pl. 4.* Line.

PANNIER, LOUISE, *née* DUMAIGE.

A skilful engraver, born in Paris, wife of the engraver J. E. Pannier (1802–69), pupil of Fortier.

351 Jacob wrestling with the angel. *Lutte de Jacob. Murillo pinx. M^me^ Louise Pannier sc.* Line.

352 *Entrée de l'Hôtel Aguado. M^e^ L. Pannier sc.* Line.

PAPAVOINE, ANGÉLIQUE.

Le Blanc catalogues the "Sapho" under Angélique Papavoine, and a number of other plates under Julie Papavoine; Nagler ascribes them all to Julie, Portalis and Beraldi to Angélique. Nagler and Le Blanc state that Julie was born in Paris in 1759.

353 *Sapho. Peint par M^r^ Fragonard . . . Gravé par M^lle^ Angelique Papavoine. A Paris chez l'Auteur.* Stipple.

PAPILLON, MARIE ANNE, *née* ROUILLON.

On Nov. 7, 1742, she became the second wife of the wood-engraver Jean Michel Papillon (1698–1776), and died in the first decade of the 19th century. She "painted fans and was skilful with her hands"; her husband speaks of her in his "Traité de la gravure en bois" (1766).

354 Two figures of women, one resting her hand on fasces. *Mar: Papilion Scul.* Line.

PARASOLE, GERONIMA.

A wood-engraver in Rome at the beginning of the 17th century. Andresen calls her the wife of Leonardo Orsini; but according to Nagler and Le Blanc he married Isabella Parasole.

355 A woman, mounted on an ass led by two young negroes, passing before an assemblage of old men. Wood-engraving.

356 A combat between horsemen and centaurs. After A. Tempesta. *Hieronima Parasolia incid.* On a curving band, partly seen: *Anto. T. . pest. inven.* Wood-engraving.

PARMA, ISABELLA OF.

See MARIA ISABELLA OF BOURBON.

PASSE (*or* PAS), MAGDALENA VAN DE (*or* DE).

Daughter of Crispin de Passe the elder, born 1583 (?) at Utrecht, and still living in 1637. She took up engraving like her three brothers, paying special attention to landscape. She married Frederik van Bevervoorde.

357 A rocky landscape; buildings on the cliffs to the right; a horseman and a pedestrian on the road to the left. *Paulus Bril Inventor. Magdaleena van de Pas fecit . . . Crisp van de Pas exc.* Line.

358 Elias seeing the small cloud. *Et ait Helias Revertere et aspice Septem vicibus* [etc.] *Adam Willeres Inventor. Magdalena van de pas fecit. Crispin van de pas exud.* Line.

PELLETIER, MADAME.

Wife of the engraver Jean Pelletier (1736–?). Besides the two prints here listed, she executed "L'oisivité flamande" after Ostade.

359 The smoker. *Le fumeur. Peint par Ostade. Gravé par L'Epouse de Pelletier. a Paris ches Basan.* Line.

360 *La ruine. Peint par Vouvermans. Gravé par L'Epouse de Pelletier. Paris . . .* Line.

PERFETTI, ELENA.

Engraver, born in Florence in 1828, pupil and wife of Antonio Perfetti (1792–1872), according to Andresen. She engraved a number of sacred subjects after Italian painters.

61 The Crucifixion. *La crocifissione . . . F. Angelico dip. M. Rapisardi dis. Elena Perfetti inc. . . .* Line.

PETERS, ANNA.

Born in Mannheim, Feb. 28, 1843, flower- and landscape-painter, daughter and pupil of Pieter Francis Peters, in Stuttgart. She executed decorations in royal castles at Stuttgart and Friedrichshafen, and won medals in 1873, 1874, 1876, and 1877. Her sister Petronella gained success as a genre-painter.

62 A bouquet of field flowers. *Anna Peters.* Chromolithograph.

PHILIPP, MADAME.

See SYSANG, J. D.

PHILIPS, MARIA ELISABETH, *née* KONSE.

Wife of the designer and engraver Casper Philips Jacobsz (1732–89).

63 Bust of a woman with a shawl or veil over her head. *Margareta Elisabet Philips. Geboore Konsé f 1766.* Etching.

PICCINI, ISABELLA.

Engraver; daughter of the engraver Giacomo Piccini (born about 1617). She was a nun in Florence.

364 Portrait: *Joannes S. R. E. Presb. Cadinalis Delphinus. Suor Isabella Piccini Scolpi.* Line.

PICHLER, THERESE.

She was perhaps related to J. P. Pichler, a mezzotint-engraver (born in Botzen in 1765, died in Vienna in 1806). The Pichlers were a noted family of artists.

365 Portrait: *Elise Müller. G. Pauer pinx. Geschaben zum Andenken von ihrer Freundin Therese Pichler.* Mezzotint.

PILLEMENT, ADÈLE.

Nagler states that the engraver Victor Pillement (1767–1814) "left two daughters, who also tried their hands at their father's art." Adèle is probably one of these two.

366 Fragment of a sculptured frieze in a landscape. *Adèle Pillement aqua forti.* Etching.

PIOTTI-PIROLA, CATARINA.

Engraver, born about 1800 in Milan, where she studied under Longhi. Her "St. Jerome" after Bonvicino, "Birth of Christ" after Luini, and other works brought honors and success to her.

367 *Tullia d'Aragona, Poetessa del Secolo XVI . . . Bonvicini detto il Moretto dip^t. Caterina Piotti Milanese dis^o. ed inc^t. 1823. Premiata al grande concorso dall' I. R. Accademia delle Belle Arti in Milano l'Anno 1823.* Line.

368 *Semiramide risponde al nunzio : la mia bellezza calmera' la sedizione . . . Guercino da Cento dipinse Carlo Franco Longhi disegno. Caterina Piotti-Pirola incise. Premiata nel grande Concorso dell' anno 1830, dall I. R. Accademia delle Belle Arti in Milano.* Line.

Before all letters.

PO, TERESA DEL.

Daughter of the painter and etcher Pietro del Po (1610–92), died in Naples in 1716. She worked in Rome, where she became a member of the Accademia Santa Lucca in 1678.

369 Birth of the Virgin. *La natività della beata Vergine Maria. Dipinta da Pietro del Pò ed incisa da Teresa del Pò sua Figliuola . . . Petrus del Pò invenit et Pin. Theresia del Po Sculp.* Line.

With the dedication to Cardelli, and before the year 1666. (*See* ANDRESEN.) Bartsch catalogues a print with this title under the work of Pietro del Po (No. 1), but the descriptions do not tally.

POMPADOUR, JEANNE ANTOINETTE POISSON, MARQUISE DE.

Mistress of Louis XVI of France, born 1721, died 1764. She is noteworthy among the numerous amateur engravers of the 18th century, although some of her very best plates were apparently touched up by other hands.

370 Title: *Suite d'estampes Gravées Par Madame La Marquise de Pompadour d' Après les Pierres gravées de Guay Graveur du Roy.* Line.

371 A child seated, blowing bubbles. *Pompadour sculp 1751.* Line.

This is No. 68 of the "Suite."

PONCE, MARGUERITE, *née* HÉMERY.

Born in 1745; elder sister of A. F. Hémery; wife of the engraver Nicolas Ponce (1746–1831) of Paris. She furnished plates for the works of Lesage and Prévost, etc.

372 A man grooming a horse. *Peint par Terburg. Gravé par M^dme^ Ponce . . .* Line.

373 A book-illustration: two gentlemen greeting each other in a narrow street. *dessiné par c. l. desrais. Gravé par M^dme^ Ponce.* Line.

PREISSLER, ANNA FELICITAS.

Born 1740, died 1807; member of an extended artist family, daughter of Johann Justin Preissler (1698–1771) of Nuremberg, from whom she learned drawing and engraving, "which art she practised continually," says Nagler. She married G. P. Zwinger, the painter and engraver of Nuremberg.

374 Head of an elephant; head of a horse. *A. F. P. s.* In right upper corner: *II.* Line.

PRESTEL, MARIA CATHARINA, *née* HÖLL.

Born in Nuremberg in 1744, died in London in 1794; painter and engraver, wife of Johann Theophilus Prestel (1739–1808), whom she aided in his work, as Nagler says, "with unexampled patience," until his moods and insults drove her away and she went to London with her daughter in 1783 (1786 ?). Her husband worked in various manners, and became noted especially for his fine copies of drawings; her daughter Catherine and her sons also aided the father in his work.

375 A young woman in conflict with a man crouching on a dragon. After J. Ligozzi. Aquatint; printed in brown and gold.

376 An old woman reading. After a drawing by Gerard Dow. 1780. Crayon manner; printed in red.

377 Three men with vessels before a king on his throne: "A king preparing a sacrifice." After A. Bloemart. Aquatint; printed in light brown.

378 A man and woman resting by the side of a road bordered by trees. After H. Sachtleben. Aquatint.

These prints are accompanied by a letter in German, dated London, August 24, 1792, written by her to Johann Friedrich Frauenholz, art-dealer of Nuremberg, which gives interesting information concerning the work of Sherwin, Sharp, Earlom, Green, etc. To this is added a bill for prints by herself.

QUARRY, REGINA CATHARINA, *née* SCHOENECKER.

Born in 1762, in Frankfort-on-the-Main, where she studied under J. T. Prestel, in whose manner she executed several noteworthy plates. In 1786 she married Quarry, an English teacher of languages in Frankfort.

379 A Dutch town; in the foreground is a tower; in the background, to the right, a bridge. After A. Rademaker. Imitation of a sepia drawing. Aquatint; printed in brown.

380 A marine, with sailing vessels. After Vitringa. Aquatint.

381 A body of water with an irregular shore on which are two figures; to the left, ruins or cliffs. After A. van Everdingen. *AVE.* Aquatint; printed in brown.

These prints are accompanied by two letters in German, dated Frankfort, 1792, written by her to Frauenholz of Nuremberg, and relating to her work.

QUESTIERS, CATHARINA.

A poet who flourished in Amsterdam in the second half of the 17th century, and whom Vondel called a second Sappho. She married Joannes de Hoest on May 11, 1664.

382 A young man kneeling before a young woman: a plate from "Van de Koddige Olipodrigo," Amsterdam, 1655. *C. Questiers.* Etching.

Kramm states that a number of the plates in this book bear her signature.

383 A woman appearing before a king on his throne: an illustration for her play "De geheymen Minnaer," Amsterdam, 1665. *Catharina Questiers.* Etching.

QUINCKE, JULIE.

384 Bust portrait of a man. Signed in ink: "Julie Quincke 1820." Lithograph.

REGGI, THERESA.

385 The ruins of Pæstum. *M Teresa Reggi Sculp^t. Romæ 1791.* Line.

REINHARD, SOPHIA.

Painter, born 1778 in Carlsruhe, where she studied under Becker. In 1810 she went to Italy, and traveled also in Austro-Hungary. Her paintings of sacred and historical subjects have been commended. She died in 1843.

386 A woman kneeling at a grave. *Auf einem Grabe. Schlof wohl, schlof wohl im chu^eule Bett! S. Reinhard fec.*

One of her series of illustrations to Hebbel's poems.

RENOU, MARGUERITE ADELAIDE.

387 The beheading of St. John. *La décollation de Saint Iean Baptiste. peint par F. Franck. Gravé par M^te A^de. Renou 1783. a paris chez M^r. Renou M^tre boulanger . . .* Line.

RETOR, MADEMOISELLE.

An engraver of genre pieces and vignettes, who flourished in the second half of the 18th century in Paris. She signed some plates in the "Cabinet des fées."

388 A woman with a child seated beside a cradle; another woman standing before her. *Van-Geel, pinx. Gravé par M^le. Retor. . . . A Paris Chez Chereau et Joubert . . .* Line.

RIBAULT, MADAME ATHALIE.

Painter, born in Paris in 1781; pupil of Lafitte; wife of the engraver Jean François Ribault. She painted portraits and taught. Her daughter, who, says Nagler, is not to be confounded with Julie Ribault, engraved in outline.

389 Abraham and Hagar. *Abraham répudie Agar. Le Sueur pinx.t M.me Ribault sc.* Above, on the right: *Pl. 3.* In outline. Line.

RIBAULT, MADEMOISELLE.

390 Pope Victor. *Le Pape Victor. Le Sueur pinx.t M.elle Ribault sc.* Above, on the right: *Pl. 48.* In outline. Line.

RIBAULT, MADEMOISELLE JULIE.

Painter and engraver, born in Fresnay (Sarthe) in 1789; pupil of Lafitte; painted genre, mythological subjects, and portraits. She engraved several plates in outline, among them some for the "Petit-Courrier des Dames," the "Mercure des Salons," etc.

391 The last judgment. *Le jugement dernier . . . Michel-Ange Buonarotti pinx.t Lafitte del.t Julie Ribault sculp.t . . . Paris . . .* In outline. Line.

RIGG, MARY ANN.

392 Cupid taking aim. *Beware. Mary Ann Rigg sculp.t Published May 1.st 1780 . . .* London. Stipple; printed in brown ink.

RIOLLET, MARIE CATHERINE.

Born in Paris, Aug. 14, 1755, died there in 1788; pupil of the engraver J. F. Beauvarlet, whose third wife she became on July 9, 1787. Some of the authorities call her "Caroline Riolet."

393 Landscape: hunters with dogs on the left; a castle in the background. *Wynants pinx. M^elle Riollet Sculp. 1780. Du Cabinet de M^r. Poullain.* Line.

394 Landscape, with small figures; on the right is a shattered tree; in the distance is a body of water. *Wynants Pinx. M^elle Riollet Sculp. Du Cabinet de M^r. Poullain.* Line.

395 The rich man and Lazarus. *Le mauvais riche. Gravé d'apres . . . David Teniers par M^elle C. Riollet. A Paris chez Beauvarlet . . .* Line.

ROBERT, HENRIETTE FELICITAS, *née* TASSAERT.

See TASSAERT.

ROBERT, MARGUERITTE.

396 Portrait: *Le RP. de la Boissiere Prestre de l'Oratoire. Peint et Gravé par Margueritte Robert en 1730.* Mezzotint.

ROGHMAN (*or* ROGMAN), GEERTRUI (*or* GEERTRUYD).

A Dutch engraver of the 17th century, who is supposed by some to have been the daughter of Roeland Roghman (1597–1687), a contemporary.

397 The slaughter of the innocents. *Infantes matrum iugulantur ab ubere rapti, hoc numero ut caderet filius ipse dei. Math. 2 . . . Iacobus Tintoret inventor. Geertruyt Rogmans Schulp. J. C. Visscher Excudit.* Line.

398 The castle of Zuylen. *'t Huys te Zuylen. Roelandt Rochman delineavit. Geertruydt Rochmans sculpsit. Nicolaus Visscher excud.* Line.

ROGHMANS, MAGDALENA.

She "was probably a daughter of Roeland Roghman," says Kramm, who states that she executed a title for "Tractaet ofte Handelinghe van de Kercke . . ." (1652).

399 One of the two plates executed by her for J. Bara's "Herstelde Vorst ofte geluckigh Ongeluck" (1640 or 1650). *Magdalena Rogmans Sc.* Below are four lines of verse in Dutch, beginning: "*Verworgd' onnoselheijd, van ond'ren opgebrooken.*" Line.

ROLIN JAEQUEMYNS, MADAME.

An amateur painter and etcher, born in Ghent in the 19th century.

400 A view in Flanders (Merle): in the center a line of trees, buildings in the background. *Imp. J. Bouwens, Bruxelles. M^me^ Rolin Jaequemyns Aq. F. 1873.* Etching.

ROLLET, CITIZENESS.

Wife of the engraver Rollet (?). Engraved a portrait of Marat and other pieces in stipple.

401 You will be happy. *Toi enfin sera heureux. Fouja Delineavit. La Cit^ne^ Rollet Sculp^t^.* Stipple.

"A print on the emancipation of the negroes by the Revolution."

ROSS, HELENE.

402 A view in Corfu. *C. Ross. Helene Ross.* Etching.

"C. Ross" is probably Carl Ross (1816–58), a landscape-painter born in Holstein and educated in Copenhagen and Munich.

ROTHSCHILD, BARONESSE NATHANIEL DE.

She worked in Paris and exhibited at the French Water Color Society between 1879 and 1892.

403 Venetian scene: a gondola to the left, a bark to the right, buildings in the background. *C. R.* Etching.

404 Venetian scene: a small sailing vessel, a gondola farther on; a tower and other buildings in the background. *C. R.* Etching.

405 Venetian scene: a sailboat and two rowboats; buildings on the right and in the distance. *C. R.* Etching.

ROUSSELET, MADELEINE THÉRÈSE.

Flourished in the second half of the 18th century.

406 The pretty flower-girl. *La belle bouquetiere . . . Ant. Kern Pinx. Theresia Rousselet Sculp. A Paris chés Droüet Graveur . . .* Line.

ROUSSELET, MARIE ANNE.

Flourished in the second half of the 18th century; daughter of A. E. Rousselet (engraver of medals), and second wife of the engraver Pierre François Tardieu (1711–72).

407 Saint John in the desert. *Saint Jean Baptiste dans le desert. pint* [sic!] *par C. Vanloo. Gravé par Marie Anne Rousselet 1756. Paris . . .* Line.

408 A storm on the English coast. *Gros-Tems sur les Côtes d'Angleterre. Backuisen pinx. M^lle Rousselet sculp. Paris . . .* Line.

RUTLAND, Lady ELIZABETH HOWARD.

Daughter of Frederick, fifth Earl of Carlisle, married John Henry, fifth Duke of Rutland, on April 22, 1799, died in 1825.

409 View: *On the upper Road from Rouen to Paris. E. Rutland.* Etching.

SAINCTELETTE, Mademoiselle.

410 Four studies of female heads, on one plate. *Dessiné par Ph. L. Parizeau. Gravé par Mlle Sainctelette.* Above, on the right: *N° 3 du III^e Cah.* Stipple, crayon manner.

This is evidently a plate from her "Principes du dessin," d'après Parizeau, cited by Portalis and Beraldi.

SANDRART, SUSANNA MARIA VON.

Born in Nuremberg, Aug. 10, 1658, died Dec. 20, 1716, daughter and pupil of Jakob von Sandrart (1630–1708), not of Johann Jakob, as is erroneously stated by most authorities. She painted in oils and etched. In 1683 she married the painter J. P. Auer, and, after his death, the bookseller M. Endter of Nuremberg in 1695.

411 Portrait, bust directed slightly to the right, in a border of flowers: *Gabrielis Carola Patina. Susanna Maria Jacobi Sandrarti Filia fecit.* Line.

412 Portrait, bust directed slightly to the left, in an oval border containing the name *Gabrielis Carola Patina.* Underneath are seven lines of inscription, and then *Susanna Maria Jacobi Sandrarti filia effigiem hanc fecit A.° 1682.* Line.

413 The death of Dido. *Iris Didoni crinem secat: omnis et una Dilapsus calor, atque in ventos vita recedit. Virg. Simon Vouet pinxit. Susanna Maria Sandrartin fecit.* Line.

SANGUINETTI, TERESA BERTELLI.

Worked in the first half of the 19th century.

414 Repentant Magdalen. *C. Dolci dip. Div. inc. Alla . . . Signora Luigia Molfini Pini-Della Cella . . . Teresa Bertelli Sanguinetti.* Line.

SARDSAM, Miss.

415 Portrait: *Nicolas Bergasse . . . Romany Pinx.t Mis Sardsam Sculps. . . . London 1788.* Stipple.

SAUGRAIN, ELISE.

Born 1753, pupil of Moreau le jeune, "whose manner as an engraver she seized so perfectly," say Portalis and Beraldi, "that it seems difficult to admit that the master did not retouch the plates which bear her signature. Moreau exhibited a portrait drawing of Mademoiselle Saugrain at the Salon of 1785."

416 View near Paris. *Vuë des environs de Paris.* Women washing clothes on the bank; beyond is a half-ruined mill. *L. G. Moreau pinxit 1780. Elise Saugrain Sculp. J. M. Moreau direx 1782. . . .* Line.

417 *Vuë des environs de Paris.* Figures on a road leading to a château; on the left, a bit of water, with trees beyond. *L. G. Moreau pinxit 1780. Elise Saugrain Sculp. J. M. Moreau direx.* Line.

The two preceding prints are dedicated to Moreau le jeune "by his pupil," and were sold by him.

418 *Vuë des environs de Dresde . . . Wagner pinxit. Elise Saugrain Sculp. Moreau le J^e direxit 1783. Paris . . .* Line.

419 *Vue du Château de Madrid et du Pavillon de Bagatelle près Paris. L. G. Moreau pinxit. Elise Saugrain sculp. Moreau direx. Paris . . .* Line.

SCHMETTERLING, ELISABETHA BARBARA.

Engraver, born Nov. 30, 1804, in Amsterdam; daughter and pupil of the painter Joseph Adolf Schmetterling. During 1820–29, says Immerzeel, she executed various plates not without merit, among them some for the "Nederlandsche Muzen-Almanak."

Subsequently she paid more attention to miniature-painting. Her sister Cristiana Josepha (born Dec. 19, 1796, died March 18, 1840) drew flowers and fruits in water-colors, and taught in that art.

420 A boy blowing soap-bubbles. The little physicist. After Netscher. *Elisabetha Schmetterling sc. 1822.* Line.

421 A young woman writing a letter. *Terburg pinx. Elisabetha Schmetterling sc. 1824.* Line and stipple.

SCHÖPFER, FRANCISKA.

Miniature-painter, born 1770 in Mannheim, where she studied at the academy. She subsequently went to Bamberg and then to Munich, where she enjoyed much success and became Bavarian court painter. Besides numerous portraits, she painted a number of copies of famous pictures. Le Blanc catalogues five plates by her.

422 Holy Family. *peint par van der verf. Gravé par Françoise Schöpfer à Manh: 1792 . . .* Stipple; printed in brown ink.

Accompanied by a letter written by her to Herr Boerner, Munich, Oct. 25, 1827, relating to a lithographic copy of her portrait of the crown prince.

SCHREFL, ANNA VON.

Hungarian amateur, born in 1769.

423 Sappho recording the glory of the Hungarians. *Sculp. Anna de Schrefl. Patriota Hungara. XIV. annos nata. Budae 1783.* Mixed.

Dedicated to Francis, Count Eszterházy.

SCHURMAN, ANNA MARIA VAN.

Dutch poetess, theologian, and artist, "the wonder of her time, the glory of her sex," born Nov. 5, 1607, in Cologne, died May 4, 1678. Her knowledge of languages was extensive and thorough; she was versed in the sciences and theology as well as in music; and, lastly, she practised painting, engraving, and etching. Among the plates from her hand is a portrait of herself.

424 Portrait: *Gisbertus Voetius . . . 1647. A. M. à Schurman.* Line.

425 Portrait: *Regerus De Graaf. Delphis Medicinae Doctor.* Line.

From Graaf's works (Amsterdam, 1686). Attributed to A. M. Schurman.

SCHWARZENBERG, PAULINE KAROLINE IRIS, Fürstin.

Daughter of Ludwig Engelbert, Duke of Arenberg; born Sept. 2, 1774, burned in Paris, July 1, 1810, at the ball given in honor of the marriage of Napoleon with Marie Louise. On May 25, 1794, she was married to Fürst Joseph Johann Nepomuk Schwarzenberg. She was an amateur who drew and etched. Le Blanc lists two series of views in Bohemia by her, 16 plates each, published in 1814 and 1815.

426 The bridge and pond of Rosenberg. *Le Pont et l'Etang de Rosenberg. P. S. N.° 1.* Etching.

SEIDLER, LOUISE CAROLINE SOPHIE.

Painter, born in Jena, May 15, 1792; studied at the Munich Academy and in Rome and Florence, and became court painter to the Grand Duke of Weimar. Her paintings include historical subjects and copies after the old masters. She was responsible also for an educational book ("Köpfe aus Gemälden vorzüglicher Meister nach sorgfältig auf den Originalen durchgezeichneten Umrissen in der Sammlung von Louise Seidler. Zum Gebrauch für Zeichenschüler lith. von J. J. Schmeller. Weimar, 1836"), and wrote a volume of memoirs ("Erinnerungen aus dem Leben der Malerin Louise Seidler," Berlin, 1874; 2d edition, 1875).

427 Saint Elisabeth distributing bread. *Louise Seidler inv. et lith.* Lithograph.

After her own painting.

428 The head of Saint Elisabeth, on a larger scale. *Louise Seidler inv.* Lithograph.

429 *Dichtung und Wahrheit. Goethe's Manen zur Secularfeyer den 28ten August 1849 geweihet von Louise Seidler u. A. Andorff.* Line.

SELLIER, SOPHIE.

430 Portrait of Salis. *Gravé par Sophie Sellier.* Stipple.

SEYFRIED, WILHELMINE.

Engraver, born in Dresden in 1785, instructed by Darnstedt. Among her works are two landscapes after Klengel.

431 The hermit. *l'Hermite. Wagner del. Darnstedt direx. Wilhelmine Seyfried sc.* Line.

SIGISMONDO, GALLINA.

432 The repentant Magdalen. "Fides Salvam Fecit." *Carlo Dolci dipinse. Vin. Gozzini dis. Gallina Sigismondo inc. 1827.* Line.

Before the title.

SILVESTRE, SUZANNE.

Nagler and Le Blanc say that this artist was born in 1794, in which case she could not have been the daughter of Israel Silvestre (1621–91), as is stated by some authorities. She married a Lemoine.

The following are all portraits:

433 *L'Archiduc Albert Gouverneur des paysbas. P. Rubens pinx. Susanna Silvestre Sculp.* Line.

434 *Joannes Berain Regii cubiculi designator ordinarius. J. Vivien pinx. Suzanna Silvestre effigies Sculp. an. 1711. A. Duflos Sculp. 1709.* Line.

435 *Lumague, Banquier . . . Ant. Vandick Eques pinx. Suzanne Silvestre Sculp.* Line.

436 *Joannes Nocret . . . Joannes Nocret Seipsum pinxit. Susanna Silvestre Sculpsit.* Line.

SIMONS, MARIE ELISABETH.

A miniature-painter and engraver of Brussels, born in 1755.

437 The woman taken in adultery. . . . *Gravé d aprés . . . Rubens . . . par . . . Marie Elisabeth Simons.*

Kramm cites a life of Rubens, published in 1774, in which it is stated that she undertook this print in that year.

438 A grotto-like court; a man with horse and plow; women drawing water and hanging up clothes, etc. *Berchem pinxit. Maria Elisabeth Simons Sculp.* Underneath are four lines of verse, beginning: "*Contents même dans nos travaux.*" Line.

SIRANI, ELISABETTA.

Painter and etcher, born in Bologna, Jan. 8, 1638, died there (poisoned) Aug. 27 or 28, 1665; daughter and pupil of Giovanni Andrea Sirani. She painted about 150 sacred subjects and portraits in her short life, and acquired a distinguished reputation. Le Blanc catalogues twelve plates by her.

439 Holy family, with Saint Elisabeth and the boy St. John. *Siranus In.* Etching.

"This plate is engraved by Elisabeth Sirani, whose name, placed after that of her father, appears to have been suppressed."—*Bartsch*, xix: 157.

440 Mater Dolorosa. . . . *Elisab^ta Sirani F. del 1657.* Etching.

SOPHIE, Princess of SAXE-COBURG-SAALFELD.

Amateur. Nagler tells us that "Count Magnis in 1799 etched a male portrait in profile and a mounted officer after her drawings," and that a plate after Raphael, representing the Madonna del Passeggio, is signed: "Sophie del."

441 A man speaking with a woman at a wash-tub. *Fait par Sophie Prinzess de Saxe.* Etching.

442 Two couples standing in a landscape. *Sophie fecit 1795.* Etching.

443 A woman and child kneeling. Two women standing and talking. *Gravé par Sophie Prinzess de Saxe.* Etching.

444 A sheet of sketches and studies: two figures, eight heads, a horse, two flowers. Words and letters are scribbled on the plate, among them *la jeune maman*, *Habillé*, and *Sophie.* Etching.

SOYER, LOUISE CHARLOTTE, *née* LANDON.

Engraver of Paris, pupil of her father, C. P. Landon. Among her works are "Modèles de meubles et de decorations intérieures . . . Dess. par Santi" (Paris, 1828, 72 plates; new edition, 1841, 86 plates) and "Modèles d'orfévrerie."

The prints here listed are all in outline:

445 The fortune-teller. *M^me^ Benoist pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1812 Tom 1^er^ Pl. 28.* Line.

446 Thesée et Ariane. *M^lle^ Béfort pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1812 Tome 1. Pl. 46.* Line.

447 Mathilde. *M^me^ Servière pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1812. Tom. 1^er^ Pl. 64.* Line.

448 A young girl dining, and a dog. *M^me^ Chaudet pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1812. Tom 1^er^ Pl. 65.* Line.

449 Lancelot du Lac et Genièvre visitant les tombeaux d'Iseult et de Tristan. *M^me^ Serviere pinx^t^ M^me^ Soyer sc.* Above: *Salon de 1814. Pl. 43.* Line.

450 The interruption. *Terburg pinx.t M.me Soyer sc.* Above: *2.e Coll. part. anc. Tom. 3. Pl. 41.* Line.

451 A group of people at a table, playing upon musical instruments. *Valentin pinx.t M.me Soyer sc.* Above: *2.e Coll. part anc. Tom. 3. Pl. 44.* Line.

SPECK-STERNBURG, CHARLOTTE HÄHNEL, BARONESSE VON.

Daughter of the Freiherr Max von Speck-Sternburg, known through his collection of paintings in Leipzig. The two prints here catalogued are after paintings in that collection.

452 A woman playing upon the lute. *peint par Slingland. dessiné et lithog. par Charlotte de Speck . . .* Lithograph.

453 Three young women singing, one of them with a tambourine. *Gemalt von G. Honthorst 1629. Lithogr. von Charlotte von Speck-Sternburg 1833. Gedruckt von Louis Zoellner in Dresden.* Lithograph.

SPERANZA, VITTORIA.

454 *Clizia. Annibale Caracci dipinse. Vittoria Speranza incise 1816. Raffaelle Morghen diresse . . . Firenze . . .* Line.

SPIELMANN, NINA.

455 A brook bordered by trees and crossed by a bridge; three figures on the bank. *Nina Spielmann feci a 1800.* Etching.

SPIESS, AMALIE.

An amateur, of Nuremberg, who etched some plates. She married Johann Andreas Börner (born 1785), an amateur etcher, and is said to have died in 1830.

456 *Sanct Sebald. A. Spies.* Etching.

457 Portrait: *Peter Vischer.* Etching.

458 A young man playing on the lute. *A. Spiess fec.* Etching.

STELLA, ANTOINETTE BOUZONNET.

Painter and engraver, born in Lyons about 1630, died there 1676 (1682 ?). She was the daughter of a goldsmith, Etienne Bouzonnet, but, like her brother Antoine and her sisters Claudine and Françoise, she adopted the name of her uncle and teacher Jacques Stella.

459 The discovery of Romulus and Remus, with the she-wolf. *C. Stella ex. C. P. Regis aux Gallerie du louure 1677. Antonia B. Stella sculp. 1676.* Line.

STELLA, CLAUDINE BOUZONNET.

Painter and engraver, born in Lyons in 1634, died in Paris in 1697; sister of Antoinette Stella, pupil of her uncle Jacques Stella. Watelet, says Nagler, awards the palm to her, among her sex, for her exact and thorough reproduction of the works of Poussin and others. "She did much etching on her plates, and used the graver only to set the whole in harmony."

460 Christ washing the feet of His disciples. *N. Poussin in et pinx. Claudia Stella sculp. 3.* Line.

461 Holy Family. *Ego Mater pulchrae dilectionis Eccl. 24. N. Poussin Pinxit. Claudia Stella sculp et excudit . . . 1668.* Line.

462 The marriage, from the series of "Pastorales" after J. Stella (17 plates, 1667). *J. Stella p. C. Stella Sculp. . . . 14.* Line.

463 Portrait: *Iacobus Stella . . .* Etching.

STRAUCHER, WALBURGA.

Painter and lithographer, born in Munich in 1807, showed talent for drawing at an early age, and studied at the Royal Academy of Arts in her native town. Induced by G. Bodmer to turn her attention to lithography, she practised that art with success, her work including mainly reproductions of paintings. Her sister Maria Anna (born 1805), after painting portraits for a time, also turned to lithography. The sisters visited Venice in 1844.

464 A young woman. *Gemalt von J. Stieler. Gezeichnet v. Walb. Straucher . . . München.* Lithograph.

This print forms *Blatt III* of a series. The inscription tells us that "the original is in the collection of beauties of H. M. King Ludwig I of Bavaria."

STRICK, MARIA.

A calligrapher of Bois-le-Duc, of the 17th century, we are told.

Two engraved sheets of examples of penmanship, paged:

465 *38. Aux Exemplaires. Sonnet . . . Maria Strick scripcit.*

466 *39. Discretion est en toute personne . . . M. S.*

STUNTZ, ELECTRINE.

See FREYBERG.

SUZINOT, MADEMOISELLE CÉCILE.

Worked in the first half of the 19th century.

467 Turkish warriors and captive women. *Marche! Chasselat del. M^elle Cécile Suzinot sculp.* Above: *Tome 3^e.* Line.

SYSANG, JOHANNA DOROTHEA.

Engraver, daughter of the engraver J. C. Sysang (1703–54) of Leipzig; later became Madame Philipp. She married J. D. Philippin, says Nagler, who has probably taken her initials to be those of her husband. Among her works are a portrait of the physician B. L. Tralles, and plates for Klopstock's "Messias" (Halle, 1756–60).

468 Portrait: *Philipp Doddridge . . . J. D. Philipp geb. Sysang sc.* Line.

469 *Philip Doddridge . . . Gestorben zu Lissabon 1752. J. D. Philipp. geb. Sysang sc.* Line.

470 *Ioachimus Samuel Weickhmann . . . J. D. Philipp nata Sysang sculps: Lipsiae 1775.* Line.

TARDENT, LISETTE.

471 A road, slightly hollowed; at the left is a house nearly hidden by trees. *Lisette Tardent fec.* Etching.

This etcher is possibly identical with the following one:

TARDENT, LOUISE.

472 Landscape: five figures in classic garb, with baskets of flowers, etc.; beyond, at the foot of a small hill, is a building. *Louise Tardent fec. 1810.* Etching.

473 Landscape: overarching trees; in the center are some buildings beside a small sheet of water. *Louise Tardent inv. et gravé 1811.* Etching.

TARDIEU, ELISABETH CLAIRE, *née* TOURNAY.

See TOURNAY.

TARDIEU, MARIE ANNE, *née* ROUSSELET.

See ROUSSELET.

TASSAERT, HENRIETTE FELICITAS.

The elder daughter of the sculptor Johann P. A. Tassaert (1729–88), wife of the "Justizrath" Robert. She was a successful portrait-painter in pastels, and executed a portrait of her father in mezzotint. Her sister Antonia (died 1787) studied drawing with her father and engraved some plates in stipple. Her brother J. J. F. Tassaert was an engraver.

474 Portrait: *Friedrich Wilhelm II . . . Gemalt von J. Darbès. Geschabt von Fel: Robert geb. Tassaert.* Mezzotint.

TAUNAY, MADEMOISELLE R. F.

Born in Paris, pupil of Dupin; flourished in the second half of the 18th century. "She etched some

plates and finished the same with the graver," says Nagler, who records " Six plates with children, . . . after C. N. Cochin jun.," besides the two here listed.

475 View near Rome. *Vue des environs de Rome . . . Gravé d'après . . . Widenhaver par . . . R. F. Taunay. Paris . . .* Line.

476 View near Florence. *Vue des environs de Florence . . . Gravé d'après . . . Widenhaver. Par . . . R. F. Taunay. Paris . . .* Line.

THOREL, Madame.

Flourished in the 19th century.

477 *Sainte Geneviève. Vanlo pinx. Mme Thorel sc. Paris . . .* Stipple and line.

THUNHEIM, LOUISE, Gräfin von.

478 An angel hovering over a new-born infant. *Eintritt in die Welt.* Lithograph, colored by hand.

A note in Dutch on the back of the print tells us that this lithograph and seven others of the same size — one with the date 1822, reversed, and all unsigned — were collected in a cover, on which was written: " Thunheim (Mad. La Comtesse Louise de.) cadeau de l'artiste. L'ange-gardien. 8 pieces." No record of this Gräfin von Thunheim as an artist has been found.

TOURNAY, ELISABETH CLAIRE.

Most authorities call this engraver the wife of Nicolas Henri Tardieu (1674–1749), but Portalis and Beraldi say that she was the second wife of the engraver Jacques Nicolas Tardieu (1716–1791). She had "un agréable talent de graveur," and executed a number of plates after paintings by various artists.

479 *La Dame de Charité. Dumenil Pinxit. Elis. Claire Tournay Sculpsit. Paris . . .* Line.

480 The German mustard-seller. *La marchande de moutarde allemande . . . Gravé d'après . . . M^r. Hutin par Elizabeth Cl. Tournay en 1761.* Line.

TUBEUF, MADAME.

481 *La glissade.— The slide. Edouard Frère Pinx^t. M^me. Tubeuf Sculp^t. London, published June 1^st. 1867 . . . Imp. . . . Paris.* Line.

TURNER, MRS. MARY, *née* PALGRAVE.

Second daughter of William Palgrave of Coltishall, Norfolk, wife of the botanist and antiquary Dawson Turner of Yarmouth (1775–1858). Several or all of their five daughters practised art. Mother and daughters studied under J. S. Cotman, and with him executed the etchings for the father's "Account of a tour in Normandy" (1820), signing "M. T.," "M. AT.," and "E. T." One of the daughters drew a private lithographic portrait of the father in

1816, after a painting by Davis. According to Nagler, the mother executed several etched portraits, such as those of Canova, Denon, Mrs. Siddons, etc., and some architectural studies; 39 of her prints were in the collection of Baron Denon.

482 Portrait of Lady Maria Jackson Hooker, *née* Turner, "T. Phillips p." *1814.* Etching.

According to a note in German penciled on the margin, only 49 impressions were taken.

483 *Coltishall Church. M^rs M. T.* [monogram] *del et Sculp^t.* Etching.

484 A basket filled with melons. *M. T.* [monogram] *after Londonio.* Etching.

TURNER, Miss.

Daughter of Dawson Turner.

485 *S^t. Catharine after Raphael.* Stipple, crayon manner.

TYSZKIEWICZ, ANNETTE.

She was a sister of the brother-in-law of Prince Poniatowsky.

486 The fountain of Lazienki. *Vue de la fontaine de Lazienki. d^né et g^vé par Annette Tyszkiewicz à Vienne 1795.* Etching.

V., NANNETTE.

487 Portrait: *Göthe. Nach einer Zeichnung von Jagemann von Nannette. V. Paris 1818. Berlin bei Jac.* Lithograph.

VELTHEIM, CHARLOTTE VON.

See BARKHAUS, CHARLOTTE VON.

VERBRUGGEN, SUSANNA.

Lived in the 17th century. Nagler, whom Kramm cites, says: "She is said to have copied a Madonna after S. a Bolswert and a Christ after A. van Dyck."

488 Virgin and Christ-child. *S. Maria ora pro nobis. Sūsanna Verbrūggen.* Line.

VERET, MADEMOISELLE AD.

489 Pope Stephen VI and the body of Pope Formosus. *Bourdet, del. A. Fauchery, dir. M^elle Ad. Veret, Sculp.* Above: *Pl. XII.* Line.

From "Histoire des papes," vol. iii (1842).

VICTORIA ALEXANDRINA, QUEEN OF ENGLAND.

Born 1819, died 1901.

490 *Victoria on Jan. 1 1844 in the Costume of the late Princess Royal after West. V. R. del: Feb: 1844.* Etching.

VILLEREY, MADAME.

Possibly the wife of the engraver A. C. F. Villerey (1754–1828).

491 *L'Industrie* (*Bas-relief de la Douane de Rouen*) *David sculp. M^me^ Villerey sc.* Above: *1839 Journal des artistes N^o^ 23. Vol. 1.* Outline. Line.

492 *La Science.* (*Salon de 1843.*) *Desbœufs sculp. M^me^ Villerey sc.* Above: *1843. Journal des artistes. N^o^ 12. Vol. 2.* Outline. Line.

VOGEL, LUISE.

Engraver of Jena, studied in Nuremberg under A. Reindel, "and in 1830 had already executed some praiseworthy prints, especially for the 'Taschenbuch des geselligen Vergnügens.'" She engraved also "Christ with the Crown of Thorns" after Guido Reni, etc.

493 The shepherdess at a window. After G. Flink. Line.

494 The same, on India paper.

WAGRAM, PRINCESS OF.

See MARIA ELISABETH AMALIA.

WASPICK, ARIA VAN.

495 A beggar. *Aria van Waspick den 3 October 1639.* Inscription reversed. Line.

WATSON, CAROLINE.

Engraver, born in London in 1758, daughter of the engraver James Watson, appointed engraver to the queen in 1785, and died June 10, 1814. She has been characterized as "a most amiable person, and an accomplished artist in stipple and mixed engraving," and "of a very retiring disposition."

496 *Boy & Dog . . . B. Murillo Pinxit Caroline Watson Sculpsit. Publish'd Sep^r. 1^st. 1781 . . . London.* Stipple.

497 *Boy and Birds Nest . . . B. Murillo Pinxit. Caroline Watson Sculpsit. Publish'd Sep^r. 1^st. 1781 . . . London.* Stipple.

498 Portrait: *Lieu^t. Gen^l. Sir Rob^t. Boyd . . . J. Smart pinxit. John Boydell, excudit 1785. Caroline Watson Sculpsit. publish'd May 1^st. 1785 . . . London.* Stipple.

499 *Bacchant. Rubens pinx^t. Caroline Watson Sculp^t. Engraver to her Majesty.* Stipple.

500 Portrait: *M^r. William Woollett . . . Gabriel Stuart pinxit. John Boydell excudit 1785. Caroline Watson Sculpsit. Engraver to her Majesty. publish'd Sept^r. 1^st. 1785 . . . London.* Stipple.

501 Portrait: . . . *Sir James Harris* . . . *Sir Joshua Reynolds pinx^t. Caroline Watson Sculp^t:* . . . *Publish'd* . . . *Nov^r. 30^th. 1786* . . . Stipple.

502 *Catherine II. Empress of Russia* . . . *Painted at S^t. Petersburg by Rosselin. John & Josiah Boydell excudit 1787. Engraved by Caroline Watson* . . . *Published Sept^r. 1^st. 1787* . . . *London.* Stipple.

503 Saint Matthew. *Sanctus Matthæus Angelo præmonente evangelium scribit* . . . *Rubens pinx^t. Caroline Watson Sculp^t.* . . . *Publish'd* . . . *March 1, 1788* . . . Stipple.

504 Portrait: *Robert Auriol Earl of Kinnoull. From a painting* . . . *by Sam Shelley. Engraved by Caroline Watson* . . . *Published* . . . *June the 1^st. 1799.* Stipple; printed in brown ink.

WIEOLATIN, MARIA.

Flourished in Augsburg at the end of the 17th century. "She worked for G. A. Wolfgang at first, but most of the plates bear her address," says Nagler, who catalogues five engravings by her.

505 The Virgin and Christ-child, with the boy S^t. John and the lamb, beside a rose-bush. [After C. Schutt?] *Maria Wieolatin ex: Aug.* Etching.

WOENSEL, PETRONELLA VAN.

Daughter of the physician Van Woensel, born May 11, 1785, pupil of P. van Os, and worked successfully for a number of years in The Hague, painting flowers, fruit, insects, etc. She died Dec. 12, 1839.

506 Fruit. *Petr: Van Woensel f. na J Van Huysum.* Lithograph.

WÖHLER, SOPHIE.

A dilettante, of Göttingen.

507 Landscape: a winding road, bordered by trees and bushes; mountains in the background. Etching.

508 A castle on a wooded hill, on the banks of a river. [The Rhine?] *S. Wöhler 1852.* Etching.

WYON, MARIA ELISABETH.

Engraver, daughter of the engraver Eberhard Wyon of Cologne, was working during 1738–55, and married a Lamblotte in 1750. She engraved devotional pictures, titles, coats of arms, etc. (*See* J. J. Merlo's "Nachrichten von dem Leben und den Werken Kölnischer Künstler," 1850, p. 540.)

509 The armorial bearings of Nesselrode. [?] *Wyons g. Lamblotte fec. Col:* Line.

On the back of the title-page of an academical thesis, "De majoritate, et obedientia," by "F. J. F. L. Baro de Francken," Cologne, 1752.

ZUNTZ-QUEVERDO.

Painter, of Paris, daughter of F. M. I. Queverdo (1740–97), known by her portraits, among which was that of Queen Josephine (1810).

510 Hercules and Hebe. . . . *Hercule et Hébé confiant à Cybèlle le premier fruit de leur Union . . . Dessiné par Van-Welk. Gravé par M^lle Zuntz et Quevrdo* [sic!] *Paris* . . . Line.

MOSAIC BOOKBINDINGS

A CATALOGUE OF AN EXHIBITION

THE GROLIER CLUB
29 EAST 32D STREET, NEW YORK
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PREFACE

THE following account of mosaic[1] bindings does not pretend to trace the development of ornament as found in gold-tooled bindings, except so far as it is necessary in connection with inlaid work; nor can it hope to offer much that is new in the history of bookbinding. It attempts only, by an orderly arrangement of the few facts which are scattered through the works of various writers, to lead to an intelligent comprehension of an exhibition believed to be unique.

It remains to express indebtedness and thanks to those writers, both French and English, from whose books these facts have been taken, and especially to MM. Henri Beraldi and Ernest Thoinan, Mr. H. P. Horne, and Miss S. T. Prideaux.

[1] The term *mosaic* has been used in this catalogue because of its general acceptance by writers on bookbinding, though *inlaid* would seem to be a better expression in most cases.

INTRODUCTION

A MOSAIC binding is one which has on its covers, or doublure, or both, a pattern made by a combination of small, inlaid pieces of colored leather, paper, or painted vellum, outlined or tooled with gold.

A mosaic binding is as different from a gold-tooled binding as a colored picture is from one in black and white; and the rules governing its composition should be as different. An appreciation of this is seen in the work of the best periods, but too often so-called mosaic bindings are compositions in gold-tooled lines on polychrome backgrounds.

The motives used in gold-tooled bindings had their origin in the colored book ornamentation of the East. The brilliantly painted Persian and Arabian manuscripts in the Saracenic style gave these forms, it is thought, to the Venetians, who used them first in their printed books and then on their bindings. In the beginning only the simplest forms were copied in blind or gold lines, but soon the patterns became more elaborate, and eventually, as might have been expected of a race always susceptible to color, a varnished incrustation, like enamel, was made to add the effectiveness of color

to the gilded design. This art of painted bookbindings spread rapidly, and reached its best period in the hands of the French, as well as of the Italians, during the middle of the sixteenth century. Its decay is seen in coarse designs and crude colors, and its final end in the stamped Lyonese bindings.

The frailty of the painted decoration was one of the causes of its disuse; and it is partly due to this, too, that painting or enameling on leather covers has never been seriously revived. Pared leathers gained the same color effect, and, not being so perishable, gradually supplanted the older method.

A few examples of bindings inlaid with colored leathers are found in Italy and France during the sixteenth and seventeenth centuries; but it was in the hands of the English, in the seventeenth century, and of the French in the eighteenth, that mosaic binding, in the strict sense of our definition, came into general use, and reached its highest degree of interest. The nineteenth century was marked everywhere by the frequent use of inlaid leathers. The painted bindings of Italy and the French eighteenth-century designs were copied in mosaics with an astonishing skill of execution, far beyond that displayed at any other time. The end of the century saw an impulse toward a new style of decoration, which should be individual. In the search for new effects, new mediums were used and the number of mosaic bindings increased to a great extent.

ITALIAN BINDINGS

Sixteenth Century

The Saracenic motives, which played so important a part in early Venetian book decoration, and which were communicated from the printed page to the binding, show themselves most conspicuously in the graceful, leaf-like fleurons, at first tooled solid in gold, then azured and outlined, and in the interlaced bands or knots, which border the covers.

The finest compositions of these forms are found on the books belonging to the collections of Jean Grolier de Servières, Vicomte d'Aguisy, bibliophile and treasurer of France under Francis I, and of Thomas Maioli, of whom almost nothing is known and their names have come to be descriptive of the best work of this style. Grolier's bindings vary considerably in the amount of design used on them but they are generally simple, not departing far from the designs found on the early Aldus books. The bands are interlaced in straight lines; the fleurons are small and often combined in patterns by themselves. Maioli's books are treated more lavishly, and possibly with less delicacy; the fleurons are often hollow or azured, and combined with curved gold lines to form arabesques, which are interlaced with the bands. Frequent use is also made of the cartouche.

Color is found on these bindings, and occasionally inlaid leathers.

1 ZANCHI, ANTONIO DE, *printer.*
Missale Romanum. Venice, 1502

2 CATULLUS, TIBULLUS, PROPERTIUS.
[Opera.] " 1515

3 OVIDIUS NASO, PUBLIUS.
Opera omnia. " 1534

4 MATTHIOLI, PIETRO ANDREA.
Commentarii In Sex Libros. " 1554

Seventeenth Century

5 TETIUS.
Ædes Barberinæ. Rome, 1642

Eighteenth Century

6 Officium Beatæ Mariæ Virginis. Venice, 1800

FRENCH BINDINGS

Sixteenth Century

This, the most interesting period in the history of French gold-tooled bindings, offers few examples of the art of mosaic-work. Italian styles were copied

in book-decoration as in all the arts; but it was especially the era of Nicolas and Clovis Eve, with whose names are associated the use of the *semé* and *fanfare*, two styles of decoration more largely copied by later binders than any others except the Italian work distinguished by the names of Grolier and Maioli.

Semé is used in heraldry to describe a field sown with a powder of small bearings, equally distant from each other. The adoption of this heraldic motive marks an important addition to the stock of bookbinding designs.

The *fanfare* style is evolved out of the Italian interlaced bands. It consists of irregularly shaped compartments made by geometrically interlaced bands, filled, more or less, with branches of oak, laurel, palm and other figures.

7 GERING, ULRIC, and REMBOLD, BERTHOLD, *printers*.
Book of Hours. Paris, 1498

8 ESTIENNE, HENRI, *printer*.
Libri Moysi quinque. " 1541

9 Manuscript. " 1543

10 TOURNES, JAN DE, *printer*.
La Sainte Bible. Lyons, 1554

11 ARIOSTO, LUDOVICO.
Orlando Furioso. " 1556

12 JUNTE, JACQUES DE, *printer*.
Brevarium Romanum. " 1556

13 Coustumes Des Pays Et Bailliage Du Grand Perche. Paris, 1558

14 GUICCIARDINI, FRANCESCO. La Historia di Italia. Florence, 1561

15 CÆSAR, CAIUS JULIUS. I Commentari. Venice, 1575

16 CASTIGLIONE, BALDASSARE. La Parfait Courtisan. Lyons, 1580

Seventeenth Century

LE GASCON

Between the years 1625 and 1665, a large number of books were executed, the ornament of which is based upon the fanfares of the Eves, but with certain peculiarities which produced the effect of an individual style. This style is called by the name of Le Gascon, a binder whose personal history has been a matter of much speculation, but without very definite results. An imitator or rival, Florimond Badier, worked in the style called Le Gascon, and it was copied by all the binders of the period.

The style of Le Gascon is, in general, as follows: a geometrical pattern of straight and curved, interlaced bands, forming panels which are ornamented with small dotted figures in varying degrees of elaborateness, from a rather thin geometrical design, made with small tools, to a filigree covering

the whole space. The use of the broken or dotted line instead of a continuous line is its chief distinction.

Many of these bindings have the panels between the bands inlaid with colored moroccos, but few have the bands themselves inlaid. They are often clumsy and careless in workmanship, and are chiefly interesting as showing a desire, on the part of the binders, to produce variety. Their colors have been softened and toned down with time and handling until they produce an excellent effect, hard to attain in modern work.

Badier is thought to have been the first to make considerable use of the doublure. Since his time the insides of the boards have been doubled or covered with leather, thereby affording a larger opportunity for decoration.

17 [Quesnel, Pasquier.]
Le Jour Evangelique. Paris, 1700

18 Mettayer, Iamet, *printer.*
Le Pseaultier De David. " 1586

Eighteenth Century

During the eighteenth century the taste for mosaic bindings reached its height. In the hands of such binders as Antoine-Michel Padeloup, Louis Dou-

ceur, Pierre-Paul Dubuisson, Pierre-Antoine Laferté, Jacques-Antoine Derome, his son Nicolas-Denis, and Pierre Vente, and under the influence of the Eastern works of art, now inundating Europe, and of the taste of the time for the Rococo, mosaic bookbinding entered upon a new era. New motives and new materials were introduced, and it might almost be said that a new style was created.

Hitherto the decoration of book-covers had been arranged according to certain simple geometrical rules; and variety and beauty of design had depended more upon a variation of the arrangement than upon the number of the motives used. Now, the most radical change was introduced in the departure from these rules of symmetry and balance.

To question whether this style is a good one would be as fruitless as to quarrel about the value of the style called Louis Quatorze, its parent in architecture.

With one or two exceptions, the workmanship of the binders of the period was poor. It is not easy to distinguish between the work of different binders; for they copied each other's designs and used the same tools; and, to add to the confusion, the design of a binder, following an old custom, was signed by the workman who gilded it. Amidst a vast quantity of inferior work, some few bindings stand out in bold relief. It is customary to ascribe these to the best-known masters of the style.

PADELOUP

The most important name in the period, if not in the history, of French mosaic bindings is Antoine-Michel Padeloup, commonly called Padeloup le jeune. He was born in Paris in 1685, of a family of binders of the same name, whose activities extended over the seventeenth and eighteenth centuries. In his own day he achieved a high reputation: besides his appointments as "Relieur ordinaire du Roy de Portugal" and "Relieur ordinaire du Roy," he worked for Count Hoym, Madame de Pompadour, and other celebrated collectors. He died in 1758.

His gold-tooled bindings in the style of Louis Quatorze and his celebrated *dentelle* borders (a form of decoration first used by Boyet on the doublure of his books, but used by Padeloup on the covers) place him among the celebrated of his craft. He was, moreover, almost the first to employ small pieces of colored leather in a composition that may really be called a mosaic.

Bindings before his time were inlaid to give greater effectiveness to the tooled pattern, to accent or strengthen the design; but Padeloup made designs in color by means of small pieces of morocco, the gilding of which was an accessory or finish. He may be called the father of modern mosaic binding.

Mosaic bindings of the period, and called by his name, are of two kinds: *compartment bindings* and *Chinese bindings*. The compartment bindings are

covered with a diaper of one or two small geometrical figures, usually thought to have had their origin in the semis of wreaths of the Eve bindings, but more likely inspired by that same Saracenic art which gave Aldus Manutius his *fleurons*. The brilliant little "repeats," in several colors, lightened with gold dots, and outlined with gold, may very well have been copied from similar patterns, painted in the margins of Arabian or Persian manuscripts. One of the earliest examples of compartment bindings is on a copy of "Daphne and Chloe," of 1715, and is usually ascribed to Nicolas Padeloup.

Whether Antoine-Michel was the first to employ this motive or not, he made it his own, and it has come to be associated with his name; and if we cannot claim for him the honor of its invention, he is entitled to our admiration for his appreciation and adoption of so excellent a form of book-cover decoration. If many of the bindings of this genre, made during this century, which are ascribed to Padeloup, are inferior in workmanship to the copies of them made by Trautz, they have a charm and vigor which Trautz's work, or the work of any of the copyists of the middle nineteenth century, does not possess.

It is uncertain when Chinese works of art were first introduced into France, but the craze for Eastern porcelain, lacquers, and stuffs raged during the second half of the seventeenth century and culminated in the beginning of the eighteenth. All of

the French industries were affected by it, to a greater or less extent, and among them the craft of bookbinding. Padeloup lived at the time when the craze for the Chinese was approaching its climax; and, while the earlier examples never go to such lengths of "chinoiserie" as do those of Lemonnier, who came later, the influence of this art was strong upon him, and it may have been he who brought into French bookbinding the new motive which we call *Chinese.*

These bindings consist, usually, of large pieces of morocco having, both in their application to the boards and in their tooling, the effect of appliqué work. They sometimes have other materials, like silk or vellum, combined with the morocco, usually in the form of a painted medallion, surrounded by a frame. It is a point worthy of notice that a man who succeeded so well in composing small and intricate designs should also have had the versatility to employ the large and free manner of this style.

It is customary to dismiss the mosaic work of Padeloup, and especially the Chinese bindings, rather abruptly as poor in composition and below the level of his other work. It may, however, be said, remembering that almost all French binders have been copyists and not artists, that, within the limits of the styles which influenced him, his work shows more individuality and striving for artistic effect than does the work of any French binder until Michel.

STYLE OF PADELOUP

19	LONGUS. Les Amours Pastorales De Daphnis Et Chloé.	Paris, 1718
20	Offices Ou Pratiques De Devotion en François.	" 1707
21	ROUSSELET, JEAN PIERRE, *calligrapher*. Prieres De La Messe. Manuscript.	" 1725
22	Heures Nouvelles.	" 1761
23	Heures Presentées A Madame La Dauphine.	" [n. d.]
24	JOHN CHRYSOSTOM, Saint. Homelies.	" 1689
25	MARTIALIS, M. V. Epigrammaton.	Sedan, 1624
26	Heures Presentées A Madame La Dauphine.	Paris, [n. d.]
27	[CAVEIRAC, JEAN NOVI DE.] Nouvel Appel.	Brussels, 1762

DEROME

Nicholas Denis Derome, called *le Jeune*, also belonged to a large family of binders; no less than eighteen being mentioned by Thoinan. His father,

Jacques-Antoine Derome (1696(?)–1760), was distinguished for his mosaic bindings; but it was the son, who, with Padeloup, gave to this form of ornamentation the distinction which it had not known before. The younger Derome's work was not individual; he appears to have followed closely in the style of Padeloup, and to such an extent that it has even been inferred that he may have bought the tools of Padeloup, upon their sale, after the latter's death. It may, perhaps, be justly said, that he perfected the motives employed by Padeloup and his school, in the same way, but to a far less extent, that he perfected the dentelle border, which is now called by his name.

He was born in 1731, was made Master in 1761, and guard of his guild in 1773. He died about 1788.

STYLE OF DEROME

28 SANDERS, NICHOLAS.
Les Trois Livres. Rome, 1587

DUBUISSON, PIERRE-PAUL (–1762)

29 Almanach Royal. Paris, 1757

JUBERT, JEAN-PIERRE

30 L'Ordinaire De La Messe. Paris, 1733

31 [DUFLOS.]
L'Éducation De Henri IV. " 1790

LEMONNIER or MONNIER

32 De L'Imitation De Jesus-Christ. Paris, 1690

33 CICERO, MARCUS TULLIUS.
De Amicitia. " 1749

BISIAUX, PIERRE-JOSEPH

34 ANACREON.
Odaria. Parma, [1784]

UNKNOWN BINDER

35 [TREUVÉ, SIMON-MICHEL, Abbé.]
Instruction Sur Les Dispositions qu'on doit apporter Aux Sacremens. Paris, 1709

Nineteenth Century

The binders of this century may be divided into three groups, according to the distinct styles of their work, which falls into three periods, the early, middle, and end of the century.

Early. For some time previous to 1800, several circumstances were at work, tending toward the temporary upsetting of the established order of the bookbinding craft. In 1776, Turgot, in his endeavor to secure liberty of trade, attempted to

abolish the city guilds, and with them the guild of the bookbinders. His efforts were unsuccessful, but the result was accomplished by the Revolution in 1791; and the fraternity of S. Jean Latran, founded under Charles VI in 1401, and more instrumental than anything else in perfecting the art so essentially French, came to an end. The Revolution, which burned all books bearing royal or aristocratic coats-of-arms, which forbade the use of all symbols of royalty, even in gilders' tools, and which begrudged the use in books of leather needed for soldiers' boots, could not be expected to look with favor upon a craft, the luxurious wares of which were patronized chiefly by the higher classes.

With returning prosperity, after the Revolution, a new style in decoration was necessary to match the new order of things. The *classic* reigned everywhere. "From the chief of the state to the chiffonnier in the street, every one tried to believe, or to encourage the belief, that the Empire of France was the legitimate successor or a reproduction of that of Rome, and all things which were neither real nor essential were made to conform to that delusion." Roman friezes, scrolls, eagles, and other symbols appeared in all directions. The ex-members of the Guild of S. Jean were not slow to adopt motives pleasing to their new patrons; and the fleurs-de-lis, Le Gascon tools, and Padeloup motives vanished entirely.

The Roman style, it must be admitted, though often vulgar and heavy, is not ill adapted to the decoration of the rectangular surfaces of book-covers. In the hands of some of the early binders it was used with skill and effectiveness; but, as a whole, the genre, like the passion that inspired it, was too violent to last long.

Mosaic bindings, made by hand, are few in number. Toward the end of the period, bindings called by the French "à la cathédrale," with colored leathers applied with stamps, had quite a vogue, especially on the works of the school of writers called the *Romanticists.*

If French binding lost a strict mentor when the Guild of S. Jean was abolished, it gained as sure an encouragement to excellence, and a more liberal friend, in an institution, the direct outcome of the Revolution, called the *Expositions de l'industrie*, which, beginning in 1798, have been held at intervals ever since. There were no examples of the binder's art in the first Exposition, but a list of the awards of the judges of these *Assises industrielles* since then would make an outline of the history of bookbinding.

The important names of the period are the Bozérians, Joseph Thouvenin, Simier, Purgold, and Lessée.

Bozérian, the younger, was publisher and binder, with more detractors than admirers; and this because he, when all was chaos, introduced into

France the style of English binders, and because he died rich. Paul Lacroix said of him that he produced at one and the same time gilding, tabis, and bad taste, forgetting that the supply was in response to a demand, else M. Bozérian would not have had money to leave behind him.

Simier, Thouvenin, and Purgold worked in much the same style. They changed it from time to time, with the versatility of the government itself, to suit the taste of republic, consulate, or empire. They used poor leather, and they and their followers affected the stamp and other labor-saving devices, which use was a sign of the times and showed a progressive spirit highly appreciated.

FONTAINE, L.

36 Boileau Despréaux, Nicolas.
Œuvres Poétiques. Paris, 1825

SIMIER

37 Cæsar, Caius Julius.
[Commentarii.] Amsterdam, 1635

38 Pourchet, Michel.
Chansons. Paris, 1831

SUSSE

39 Album.

THOUVENIN, JOSEPH (1790–1834)

40 DUMAS, ALEXANDRE.
Henri III Et Sa Cour. Paris, 1829

VOGEL

41 BERNIS, F. J. DE P. DE, Cardinal.
Œuvres. Paris, 1825

UNKNOWN BINDER

42 Album.

43 BÉRANGER, P. J. DE.
Chansons. Paris, 1829

Middle. After the classicism came a reaction, which took the form of a return to the old motives. All of the binders of the period, many of them trained in the ateliers of the Empire or even earlier, show this preference for tested styles. The majority of the designs used now, and this is especially true of mosaic bindings, are either copies, or, at best, copied after the bindings of the sixteenth or eighteenth centuries. The whole period might be called a period of the *copyist.*

But, if there is a lack of originality, it is by some excused on account of the excellence of the workmanship, and especially of *finishing*, which surpassed anything known before. This excellence alone raises the bindings of Trautz and some others to the level of works of art.

Many collectors arose during the period, who, for enthusiasm and liberality, rivaled those of the eighteenth century, and who gave to French bookbinding a position, which, if sometimes out of proportion to its deserts as an art, was appreciative enough to satisfy the most exacting craftsman. This era of lavish patronage did much for mosaic-work, the costliest kind of binding; more were executed now than at any time since the sixteenth century. Beraldi tells us that, twenty years later, the proportion of mosaic bindings, which in 1860 was not one in a thousand, was multiplied a hundredfold.

CAPÉ (1806–1868)

44 VOSTRE, SIMON, *printer.*
Book of Hours. Paris,

45 [BOUCHET, JEAN.]
Le Labirinth de fortune. " [1534]

46 THEOCRITUS.
Eclogæ triginta. Venice, 1495

47 THÉOPHILE (DE VIAU ?).
Le Parnasse Satyrique. Leyden (?), 1660

48 LORRIS, GUILLAUME DE.
Le Rommant de la Rose. Paris, 1529

49 [BOUCHET, JEAN.]
Les Triumphes de La Noble et amoureuse Dame. " 1536

50 VIEL-CASTEL, HORACE DE.
Statuts De L'Ordre Du Saint-Esprit. Paris, 1853

51 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris], 1751

52 HORATIUS FLACCUS, QUINTUS.
Opera. Paris, 1828

CUZIN, FRANCISQUE (1836–1890)

53 DESPORTES, PHILIPPE.
Les Premieres Oeuvres. Paris, 1600
(A list of Cuzin's mosaic bindings is given by Henri Beraldi in his *Estampes et livres*, 1892, page 235. This book is No. 3.)

54 Bref Discours De L'Excellence Et Dignite De L'Homme. " 1558
(In Beraldi's list, No. 6.)

55 [LA ROCHEFOUCAULD, FRANÇOIS DE, Duke.]
Reflexions Ou Sentences Et Maximes Morales. " 1665
(In Beraldi's list, No. 8.)

56 [BONAPARTE, LUCIEN.]
La Tribu Indienne. " [1799]
(In Beraldi's list, No. 18.)

57 PLANTIN, CHRISTOPHER, *printer.*
Vivæ Imagines Partium Corporis.
Antwerp, 1566
(In Beraldi's list, No. 23.)

58 BERQUIN, ARNAUD.
Idylles. [n. d.]

59 VILLON, FRANÇOIS.
Les Oeuvres. Paris, 1533

60 CELSUS, AURELIUS CORNELIUS.
De Medicina Libri viii. " 1528

HARDY, NESTOR CANARIS (1825–)
MENNIL

61 CATULLUS.
Poésies. Paris, 1867

62 VOSTRE, SIMON, *printer.*
Book of Hours. " [n. d.]

JOLY, see THIBARON

LORTIC, MARCELIN (1822–1892)

63 VIRGILIUS MARO, PUBLIUS.
Les œuvres. Paris, 1540

64 GERSON, JOHANNES CHARLIER DE, *translator.*
De L'Imitation De Jésus Christ. " 1869

65 KERVER, THIELMAN, *printer.*
Book of Hours. Paris, 1500

66 VERARD, ANTOINE, *printer.*
Book of Hours. " 1510

67 VOSTRE, SIMON, *printer.*
Book of Hours. Paris, [1513–'30]

68 PLUTARCH.
Precepts nuptiaux. Paris, 1559

69 Manuscript.
Book of Hours. 15th century

70 VOSTRE, SIMON, *printer.*
Le contreblason de faulces amours. Paris, [n. d.]

71 Manuscript.
Book of Hours. 15th century

72 LORRIS, GUILLAUME DE.
Le rommant de la rose. Paris, [n. d.]

73 LORRIS, GUILLAUME DE.
Cy est le Rommant de la Roze. " 1531

74 LORRIS, GUILLAUME DE.
Cy est le romans de la Rose. Manuscript. 14th century

See also under

LORTIC, MARCELIN, THE YOUNGER. No. 109

NIEDRÉE, E.

75 [Dupont, Gratian.]
Les Controversses des Sexes Masculin et Femenin. Paris, 1500

76 Catalogus Librorum Officinæ Danielis Elseviri. Amsterdam, 1681

THIBARON

JOLY, ANTOINE

77 Tory, Geoffrey, *printer.*
Book of Hours. Paris, 1527

78 La Fontaine, Jean de.
Les Amours De Psiché et De Cupidon. " 1669

79 Manuscript.
Book of Hours. " 1537

JOLY, ANTOINE

80 Flemish manuscript.
Book of Hours. 15th century

81 Hugo, Victor.
Les Orientales. Paris, 1882

82 Manuscript.
Book of Hours. " [n. d.]

83 Villon, François.
Les Oeuvres. " 1532

TRAUTZ, GEORGE, called TRAUTZ-BAUZONNET (1822–1879)

84 [MARTIN, LOUIS; BELLEAU, REMY, and FOLENGO, THÉOPHILE.]
L'Eschole De Salerne En vers Burlesques. [Leyden], 1651
(The catalogue of the library of Count Octave de Behague, published in 1880, gives a list of the twenty-two mosaic bindings executed by Trautz. This book is No. 5 in that list.)

85 JARRY, NICHOLAS, *calligrapher.*
Manuscript. Airs Nouveaux De La Cour. 17th century
(In the Behague list, No. 7.)

86 VILLON, FRANÇOIS.
Les Oeuvres. Paris, 1532
(In the Behague list, No. 12.)

87 VAUQUELIN DE LA FRESNAYE, JEAN.
Les Diverses Poesies. Caen, 1612
(In the Behague list, No. 14.)

88 COQUILLART, GUILLAUME.
Les Oeuvres. Paris, 1532
(In the Behague list, No. 15.)

89 VILLON, FRANÇOIS.
Les Oeuvres. " 1537
(In the Behague list, No. 17.)

90 Recueil General Des Caquets De l'Acouchee. " 1623
(In the Behague list, No. 18.)

91 REGNIER, MATHURIN.
Les Satyres. Leyden, 1652
(In the Behague list, No. 21.)

End of the Nineteenth Century. The end of the century was marked by a restlessness in all the crafts. This showed itself in an attempt to break away from old traditions and motives, and to substitute something entirely new. Natural forms, conventionalized natural forms, the pictorial, and, above all, colors are the essentials of a resulting style.

Bookbinding also shows this movement; and the technique of the art, even, has been pushed to hitherto unknown extremes in order to gain a wider scope for new effects in design. As a consequence, mosaic bindings, chiseled leather, and incised leather, stained or painted, have become very numerous.

One important motive now much employed and introduced by the theory that the decoration on the cover of a book should express its subject, is that of symbols or emblems. A book on birds has birds upon the binding; on love, true-lovers' knots, and so on. This was not a new idea, but it was one which had had little vogue until the present time.

With the use of naturalistic forms, like birds and flowers, and the pictorial representation of scenes or events, comes, just as it did in the eighteenth century, with the use of Chinese motives, a disregard for the old laws of composition and symmetry.

It may not be the time to judge any of these motives or methods, yet; they are still in their infancy. Some binders too, in their desire to appear original, have become eccentric, and it is not always easy to determine how much of this is due to the binder and how much to the style. If the French binders have not accomplished results so successful as their brothers in other crafts, it is because they are deeply steeped in conventions and traditions, which are at the same time their safeguards, and because no great artist has appeared to dominate them, setting definitely the limits of book-cover decoration.

AMAND

92 Aucassin Et Nicolette. Paris, 1878

93 BENSERADE.
Poésies. " 1875

BELZ, see CANAPE-BELZ

BOSQUET, ÉMILE (1834–)

94 WESTWOOD, THOMAS.
The Sword of Kingship. London, 1866

BRANY

95 KERVER, THIELMAN, *printer*.
Book of Hours. Paris, 1520

CANAPE, PIERRE-JULES (1841–)
BELZ, PHILIPPE (1829/30–)

96 GRESSET, J. B. L.
Ver-Vert. Paris, 1855

97 HORATIUS FLACCUS, QUINTUS.
Works. London, 1849

98 KÁLIDÁSA.
Sakoontalá. New York, 1885

CANAPE, FREDERICK GEORGES (1864–)

99 MAUPASSANT, GUY DE.
Contes choisis. Paris, 1891

CASIMIR-BRIOTET

100 LONGUS.
Les Amours Pastorales De
Daphnis Et Chloé. [Paris], 1731

CHAMBOLLE, R. S. (1834–1898)
DURU

101 UZANNE, LOUIS OCTAVE.
Le Bric-A-Brac De L'Amour. Paris, 1879

102 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1869

103 LE NOIR, MICHEL, *printer.*
Le preux et vaillant cheuallier
Artus de bretaigne. " 1552

CHAMBOLLE, R. S. (1834–1898)

104 THEURIET, ANDRÉ.
Nos Oiseaux. Paris, 1886

105 CLARETIE, ARSÈNE-ARNAUD,
called JULES.
Bouddha. " 1888

GRUEL, LEON (1841-)

106 Portfolio.

KAUFFMAN

107 FLERS, ROBERT DE.
Ilsée. Paris, 1897

108 Nausikaa. " 1899

LORTIC, MARCELIN, THE YOUNGER (1852–)

109 CLARETIE, ARSÈNE-ARNAUD, *called* JULES.
Le Drapeau. Paris, 1886

110 GONCOURT, E.-L.-A. and J.-A.-H. DE.
L'Amour de Dix-Huitième Siècle. " 1875

111 KERVER, THIELMAN, *printer.*
Book of Hours. " 1503

112 IRVING, WASHINGTON.
A History of New York. New York, 1886

MAGNIN, LUCIEN

113 BOUFFLERS, STANISLAS JEAN DE, Marquis.
Aline Reine de Golconde. Paris, 1887

114 DIDEROT, DENIS.
Jacques La Fataliste. " 1884

MERCIER, ÉMILE-PHILIPPE (1855–)

115 DAUDET, ALPHONSE.
Sapho. Paris, 1897

116 [STERNE, LAURENCE.]
A Sentimental Journey. London, 1768

117 Manuscript, written in Latin. 15th century
118 HUGO, VICTOR.
Les Orientales. Paris, 1829
119 DRUMMOND, WILLIAM.
Poems. Edinburgh, 1616
120 Manuscript. [n. p., n. d.]

MEUNIER, CHARLES (1865–)

121 NERVAL, GÉRARD DE.
Sylvie. Paris, 1886
122 HERVILLY, MARIE-ERNEST D'.
Le Harem. " 1874
123 VILLIERS DE L'ISLE ADAM, AUGUSTE.
Premieres Poesies. " 1859
124 SHAKESPEARE, WILLIAM.
Anthony and Cleopatra. New York, 1891
125 Polichinel. Paris, [n. d.]
126 [DENON, VIVANT.]
Point De Lendemain. " 1889
127 BAUDELAIRE, CHARLES-PIERRE.
Les Fleurs Du Mal. " 1857
128 MAINDRON, ERNEST.
Les Affiches illustrées. " 1886
129 JACQUEMART, JULES, *engraver.*
Bibliophilie. " 1861
130 Histoire Des Quatre Fils Aymon. " 1883

131 FALIZE, LUCIEN.
Claudius Popelin. Paris, 1893

132 OMAR KHAYYAM.
Rubáiyat. New York, 1885

133 GYP and others.
Féminies. Paris, 1896

MICHEL, HENRI, called
HENRI MARIUS-MICHEL (1846–)

134 Manuscript.
Book of Hours. 15th century

135 [DORAT, CLAUDE-JOSEPH.]
Les Baisers. Paris, 1770

136 [PRÉVOST D'EXILES, A.-F.]
Histoire du Chevalier Des Grieux. " 1753

137 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris, 1718]

138 Aucassin Et Nicolette. Paris, 1878

139 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1876

140 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. " 1876

141 Laus Ululæ.

142 DROZ, GUSTAVE.
Monsieur, Madame et Bébé. " 1878

143 NERVAL, GÉRARD DE.
Sylvie. Paris, 1886

144 MAREAU, HÉGÉSIPPE.
Le Myosotis. " 1893

PAGNANT

145 LA ROCHEFOUCAULD, FRANÇOIS DE, Duke.
Maximes Et Réflexions Morales. Paris, 1827

146 CURTIS, GEORGE WILLIAM.
Washington Irving. New York, 1891

147 GOUDEAU, ÉMILE.
Paysages Parisiens. Paris, 1892

PETIT

148 HORATIUS FLACCUS, QUINTUS.
Opera. London, 1824

QUINET

149 LONGUS.
Les Amours Pastorales De Daphnis Et Chloé. [Paris], 1731

150 SAINT PIERRE, J. H. B. DE.
Paul et Virginie. Paris, 1878

RAPALIER, PAUL (1855–1899)

151 GAUTIER, THÉOPHILE.
Le Roi Candaule. Paris, 1893

152 FLAUBERT, GUSTAVE.
Hérodias. " 1892

RUBAN, PETRUS (1851–)

153 GYP and others.
Féminies Huit Chapitres Inédits. Paris, 1896

154 THEURIET, ANDRÉ.
Nos Oiseaux. " 1886

155 UCHARD, MARIO.
Mon Oncle Barbassou. " 1884

156 HARAUCOURT, EDMOND.
L'Effort. " 1894

157 Histoire Des Quatre Fils Aymon. " 1883

158 [BERALDI, HENRI.]
Bibliothèque D'Un Bibliophile. Lille, 1885

159 Almanach Du Diable. Paris, 1738

160 BOUTET, HENRI.
Almanach. " [1887]

161 [NIERMBERG, J. E. DE.]
L'Aimable Mère De Jésus. [Amsterdam, 1671]

DE SAMBLANCX
WECKESSER

162 FLAUBERT, GUSTAVE.
Salammbô. Paris, 1863

163 POE, EDGAR ALLAN.
The Raven. New York, 1845

164 GAUTIER, THÉOPHILE.
Émaux Et Camées. Paris, 1887

165 LOTI, L. M. J. VIAUD, *called* PIERRE.
Au Maroc. " 1889

166 Chansons Folles. [n. p., n. d.]

WIENER

167 ZOLA, ÉMILE.
Le Rêve. Paris, [n. d.]

English Bindings

In the seventeenth and eighteenth centuries, English bookbinding, previously little more than a reflection of French work, took on a new aspect, which reveals a high degree of excellence in forwarding and finishing, and an individuality of design, challenging comparison with the best French work. This phase of development is called, rather loosely, the *Cottage style,* because, as it developed, the head and tail of the panel of the covers became triangular

in shape, resembling the gable end of a roof. The French had used the Cottage style before the English made it theirs, but not to any great extent.

The gilding on these bindings is done with a wide variety of tools: some apparently copied after Le Gascon, and some distinctly English in type. These cottage bindings and some of the tools used upon them are thought to have had their origin in the work of Samuel Mearne and of his son Charles, bookbinders to Charles II.

We are indebted to Mr. Herbert P. Horne for an account of what little is known of the Mearnes. He says: "At the restoration, the office of Bookbinder to the King was granted, in June, 1660, to Samuel Mearne, 'dureing his life, with y^e^ yearely ffee of 6 li' [Car. II., Docquet Book, 1660–1, p. 4.]: at this time, Mearne was living in Little Britain. Among the accounts of the Great Wardrobe, I find an almost unbroken series of entries relating to him, between the years 1663 and 1683; after which the name of Charles Mearne occurs, who was probably his son."

No binding can be definitely ascribed to either Samuel or Charles Mearne; but it is safe to assume that, among the books of the period, some are their handicraft, and we may with reason couple the excellence of the period with their names.

The new tools used in the cottage bindings consist of long branches of leaves ending in large, clumsy flowers — tulips (?) — flowers with thick,

curved stems, acorns, etc., made chiefly with broken outlines, like Le Gascon tools.[1] At first, they were often coarse and badly drawn, but in late examples they were very delicately cut. The designs made by a combination of these tools in the given space of cottage panel and border seem, at first glance, without definite composition, even haphazard; but the same general plan was followed in almost all cases. The effect produced is often good, sometimes beautiful.

The period abounds in inlaid-work, to which the general divisions of the cover and the big flowers easily lend themselves.

In the admirable essay on *The Bindings of Samuel Mearne and his School*, by Mr. Cyril Davenport in *Bibliographica*, the author says:

"Although before this date there are scattered instances of the use of inlaid leathers — in England on books bound for Queen Elizabeth, probably by John Day, who, however, only used white leather on calf, and in France, to a small extent, by Le Gascon — yet as a regular process, it cannot, I think, be considered to have been previously practised anywhere to any extent. But here it held its own continuously from its inception until the time of James II., when it altered somewhat in character."

[1] A tool having a bird's head with a beak like a parrot's is considered by Mr. Davenport to have been exclusively used by Samuel Mearne. A small stamp of a pineapple was used by Charles.

During the late eighteenth century, few mosaics worth mentioning were made. Roger Payne's graceful style was founded on the more vigorous seventeenth-century patterns; but he did not attempt, as far as is known, to make mosaics, unless we accept as one the binding on the Aldus edition of Vergil, with cameos set in the covers.

The early nineteenth-century binders followed closely in the wake of the French. Mr. Cobden-Sanderson and his school keep pace with the "new art" movement after their own fashion, and have produced, with tools founded on natural forms, some individual and beautiful designs, which have done more to inspire the Germans than any others, but they have not turned their attention to mosaic-work.

Sixteenth Century

168 NATALIS, HIERONYMUS.
Evangelicae Historiae Imagines. Antwerp, 1596

Seventeenth Century

169 HAYWARD, SIR JOHN.
The Sanctuarie of a troubled Soule. London, 1632

170 QUARLES, FRANCIS.
Divine Poems. " 1642

171 NORTON, R., *printer.*
The Gentleman's Calling. London, 1662

172 Manuscript.
An Abstract of Accompts. " 1674

173 La Liturgie. " 1678

174 The Lively Oracles given to us.
Oxford, 1678

175 The Book of Common Prayer. " 1679

176 COWLEY, ABRAHAM.
Works. London, 1681

177 BATES, WILLIAM.
The Danger of Prosperity. " 1685

178 TAYLOR, JEREMY.
The Rule and Exercises of Holy Living. " 1686

Eighteenth Century

ELLIOT and CHAPMAN

179 Manuscript.
The Meanes of a most Ample Encrease of The Wealth & Strength of England.

UNKNOWN BINDERS

180 The New Week's Preparation. London, [n. d.]

181 FAERNO, GABRIELLO.
Fabulæ Centum. London, 1743

182 Book of Common Prayer. Oxford, 1772

183 London Almanack. [London], 1792

184 The Naturalist's Pocket Book. London, 1796

185 DELILLE, JACQUES.
Les Jardins. " 1801

Nineteenth Century

BEDFORD, FRANCIS (1799–1883)

186 ROGERS, SAMUEL.
Poems. London, 1834

187 ROGERS, SAMUEL.
Poems. " 1834

188 The Sea Book. " [n. d.]

BOYER

189 HELMAN, ISIDORE-STANISLAS, *engraver.*
Faits Memorables. Paris, 1788

CHATELIN

190 ONGHENA, CHARLES, *engraver.*
La Chasse De Sainte Ursule. Bruxelles, 1841

191 LONGUS.
Daphnis Et Chloé. Paris, 1872

HAYDAY, JAMES (1796–1872)

192 [PICKERING, WILLIAM.]
Rules And Regulations Of
The Walton and Cotton
Club. London, 1840

HERING, CHARLES

193 TASSO, TORQUATO.
La Gerusalemme Liberata. Paris, 1805

MACKENZIE

194 LOCKHART, JOHN GIBSON,
translator.
Ancient Spanish Ballads. London, 1841

NICHOLS, IRENE

195 GROLIER CLUB.
Catalogue of Original and
Early Editions of . . .
English Writers. New York, 1893

RIVIERE, ROBERT (1808–1882)

196 La legende des Flamens. Paris, 1522

197 SHAKESPEARE, WILLIAM.
The History of Henrie the
fourth. London, 1613

198 [PUTTENHAM, GEORGE.]
The Arte of English Poesie. " 1589

199 SHAKESPEARE, WILLIAM.
A Most pleasant and excellent conceited Comedie of Sir John Falstaffe. London, 1619

200 SAINTSBURY, GEORGE.
French Lyrics. " 1882

ZAEHNSDORF, JOSEPH (1816–1886)

201 HAMERTON, PHILIP GILBERT.
Etching. London, 1868

202 CHAPMAN, GEORGE.
The Revenge of Bussy D'Amboise. " 1613

203 TENNYSON, ALFRED.
Poems. " 1842

204 [IRVING, WASHINGTON.]
A History of New York. New York, 1886

205 HUMPHREYS, HENRY NOEL.
The Art of Illumination. London, 1849

206 STOTHARD, THOMAS, *engraver.*
The Alphabet. " 1830

UNKNOWN BINDERS

207 [BURKE, JOHN.]
The Knightage of Great Britain. London, 1841

208 London Almanack. [London], 1856

AMERICAN BINDINGS

The history of bookbinding in America has received little or no attention, chiefly, probably, because of a lack of collected material from which to write it. A few bindings have been found with designs made with small tools, and some with stamped and roulette patterns; and early examples of mosaic-work, even, are known, having timid designs executed in thin leather: but an enthusiastic bibliophile is yet to be found willing to undertake the collection and description of the examples of this one of the American crafts.

Any early attempts at the ornamentation of book-covers would undoubtedly have been modeled upon the English work of the same period, though it would have been surprising if, during our friendly intercourse with France, and especially when conducted by a printer so eminent as Franklin, some ideas should not have been received from the French.

The state of the art at the time of the Exposition held at Philadelphia in 1876 may be gathered from the report of the visiting delegates of French binders, published in 1879.

Publishers' names appear largely among the list of exhibitors, and the class of books upon which the better bindings are found are publishers' or subscription books. Chief among these are the large "family bibles" with blank leaves for family rec-

ords, once the pride of every household, but now largely disappearing from view.

A few bindings were noticed inlaid with several colors. The work was found to be of a mixed genre, holding to the English for the decoration and gilding, to the French for the body of the work and the covers, and to the Germans for the lesser things.

The visiting delegates probably expressed it mildly when they said that American binding was a half-century behind the French. It was, they declared, "de l'intention."

Mr. Brander Matthews has pointed out that bookbinding here has been retarded by reasons clearly outside of art — by the high wages of skilful workmen, and by the high tariff on raw materials; but these are not the only economic reasons that have forced American collectors to send their books abroad to be bound. The American collector is himself, comparatively speaking, of very recent date: there has been little demand for fine bindings until recently. There could be no supply until the demand came.

Mr. William Matthews was, perhaps, our first binder to foresee this coming demand and to try to be ready for it; there are even now only a few binders who have the necessary technical and artistic skill to finish books. American collectors have been forced to send their books abroad to be bound until enough binders could be found to do the work

at home. While the growing demand for fine bindings has been so largely supplied by foreigners, the number of skilled workmen in this country has hardly increased at all; and it will not increase until they can compete with the European members of their craft, more especially in the matter of design.

The majority of our binders, like our other craftsmen, are poor in the traditions of design, and poorer still in examples or models from which to copy or study. Had there been no economic reasons to explain the lack of skilled bookbinders, this would have explained it. French binders handle continually rare old bindings. Capé and Chambolle collected libraries of old books for study; Marius-Michel traced old bindings and made himself an authority on design as applied to the book-cover. All French craftsmen may learn the theory and principles of design in their technical schools.

This period, through which we have been passing, of forced purchases abroad, was the thing which, in the nature of the case, had to happen. In the end it will work to the advantage of American binders. Examples will become plentiful, and museums will exhibit them so that binders may see and copy the best models and be inspired by them to do original work.

Eighteenth Century

209 [TYLER, ROYAL.]
The Contrast. Philadelphia, 1790

Nineteenth Century

THE CLUB BINDERY, New York

FOUNDED 1895

1896

210 [IRVING, WASHINGTON.]
A History of New York. New York, 1886

1898

211 ANACREON.
Odæ. Paris, 1554

212 GOYA Y LUCIENTES, F. J. DE, *engraver.*
Caprichos inventados y grabados al agua forte. [Madrid, abt. 1799]

1899

213 BOUFFLERS, STANISLAS JEAN DE, Marquis.
Aline Reine de Golconde. Paris, 1887

214 MORE, SIR THOMAS.
Utopia. London, 1551

215 MAUPASSANT, GUY DE.
Conte Choisis. Paris, 1891–1892

216 CÆSAR, CAIUS JULIUS.
De Bello Gallico libri vii. Rome, 1469

217 GAUTIER, THÉOPHILE.
Le Mille Et Deuxième Nuit. Paris, 1898

1900

218 VESPUCCI, AMERIGO.
S'Ensuytle le Nouveau monde et navigations faictes par Emeric de vespuce. Paris, [n. d.]

219 LA MOTTE-ROULLANT, DE.
Les Facetieux. " 1550

220 GOLDSMITH, OLIVER.
The Haunch of Venison. London, 1776

221 MUSSET, ALFRED DE.
Lorenzaccio. Paris, 1895

222 COPPÉE, F.-E.-J., *called* FRANÇOIS.
Le Passant. " 1897

223 [MENNES, SIR JOHN, and SMITH, JAMES.]
Musarum Deliciæ. London, 1656

224 HUBBARD, WILLIAM.
A Narrative Of The Troubles With The Indians In New England. Boston, 1677

225 KILLIGREW, ANNE.
Poems. London, 1686

226 BLAKE, WILLIAM.
Songs of Innocence. [London], 1789

227 BOCCACCIO, GIOVANNI.
A Treatise . . . shewing . . . the folies of . . . Princes. London, 1554

228 BURY, RICHARD DE.
Philobiblon. New York, 1889

1901

229 HARTGERS, JOOST, *publisher.*
Beschrijvinghe Van Virginia. Amsterdam, 1651

230 [DAY, RICHARD.]
A Booke Of Christian Prayers. London, 1578

231 ROSTAND, EDMOND.
Cyrano de Bergerac. Paris, 1899

232 AESOP.

233 HERRICK, ROBERT.
Hesperides. London, 1648

234 ARIOSTO, LUDOVICO.
Orlando Furioso [tr. by John Harington]. " 1591

235 MONTESQUIEU, CHARLES LE SECONDAT DE, Baron.
Le Temple De Gnide. Paris, 1796

236 R. E. and others.
Ballades dans Paris. " 1894

237 PRIOR, MATTHEW.
Poems. London, 1707

238 La Gloria Et L'Honore De Ponti Tagliaii. Venice, 1558

1902

239 CHAH ALI.
Bostan ul Mohaddithin.
(Persian manuscript.) [abt. 1771]

MATTHEWS, WILLIAM (1822–1896)

240 [IRVING, WASHINGTON.]
A History Of New York. New York, 1867

241 [KEBLE, JOHN.]
The Christian Year. London, 1882

242 Nouvelles Heures Gothiques. [Paris, n. d.]

243 MATTHEWS, WILLIAM.
Modern Bookbinding. New York, 1889

244 BRATHWAITE, RICHARD.
The Arcadian Princesse. London, 1635

245 SIMMONS, M., *printer.*
Recreation for Ingenious Headpeeces. " 1654

246 [WALTON, IZAAK.]
The Compleat Angler. " 1668

STARR, ELLEN G.

247 SHAKESPEARE, WILLIAM.
The Sonnets. London, 1881

STIKEMAN, HENRY WALTER
(1852-)

248 CICERO, MARCUS TULLIUS.
Cato Major. Paris, 1758

249 CATULLUS, TIBULLUS, and PROPERTIUS.
[Opera.] London, 1824

250 ANDREWS, WILLIAM LORING.
Stray Leaf From The Correspondence Of Washington Irving And Charles Dickens. New York, 1894

A Catalogue of Etchings, Dry-Points and Mezzotints by Sir Francis Seymour Haden

F. R. C. S., P. R. E.

Exhibited at

THE GROLIER CLUB

29 East 32d Street

From April 17 to May 10, 1902

THE DE VINNE PRESS

INTRODUCTION

PHILIPPE BURTY, the eminent French collector and art critic, saw, in the Salon of 1859, an etching called *Vue prise sur la Tamise* which so aroused his interest and enthusiasm that he sought out its author, and, a few years later, published an article upon him and his work in the "Gazette des Beaux Arts,"[1] entitled: *L'Œuvre de M. Francis Seymour-Haden.* The article included a descriptive catalogue of fifty-four plates made between 1858 and 1864.

Subsequently, in 1866, this article[2] was reprinted and issued with a portfolio of etchings under the title:

Études | A | L'Eau-Forte | Par | Francis Seymour Haden | Notice et Descriptions | Par Philippe Burty | Collaborateur de la Presse & de la Gazette des Beaux Arts | Paris.—MDCCCLXVI

[1] Gazette des Beaux Arts, 1864, vol. 17, p. 271.

[2] The catalogue of etchings was somewhat changed in reprinting. Numbers 30, 36, 43 and 52 were omitted, and five others (Drake 43, 65, 67, 83 and 84) added in their places.

The studies comprised twenty-five separate etchings, four head- and tail-pieces pasted on the sheets of the text, and an etching on the title-page, all selected from work executed between 1858 and 1865. Only one hundred and eighty sets were printed: the edition, as announced, was to have numbered two hundred and fifty copies, but, some delicate plates showing signs of wear, the original plan was abandoned.

This work introduced to the English public, as well as to the French, the busy London surgeon, who, long known among his friends as a successful amateur, was now quickly promoted to the front rank of English etchers.

A list of etchings without any descriptions, and called *Complete List of Mr. Seymour Haden's Etchings, Published and Unpublished*, was issued by J. Hogarth & Sons, to whom their sale had been intrusted, in 1877.

But the most important catalogue, now long out of print, was written by a friend of the artist, Sir William Richard Drake, and published in an octavo volume, bearing the title:

A Descriptive Catalogue | Of | The Etched Work | Of | Francis Seymour Haden | By Sir William Richard Drake, F. S. A. | London : | Macmillan & Co., 29 & 30, Bedford Street, W. C. | 1880. | All Rights Reserved. |

Here was given a list of one hundred and eighty-five plates executed between 1843 and 1879, arranged chronologically and fully described. Under the name of each plate was added a list of all the known *trial proofs* and *states*, based upon the collection of the editor, but made with the help of Mr. Haden himself. The work was so thoroughly and well done that recent catalogues have depended upon it for their descriptions, and have made it the basis of their enumeration of plates.

In the monumental work, *Les* | *Graveurs* | *Du XIX^e^ Siècle* | *Guide De L'Amateur D'Estampes Modernes* | *Par Henri Beraldi* | Paris 1885–1892, volume 8, pp. 13–56, is a list of one hundred and ninety-nine plates, appended to the fullest and best account of the artist's life.

The next catalogue of Haden's etchings was the following, published in duodecimo:

Museum Of Fine Arts. | *Print Department.* | *Catalogue* | *Of A Collection Of* | *Etchings, Dry-Points and Mezzotints,* | *By Francis Seymour Haden,* | *Formerly The Private Property Of The Artist.* | *A Supplement To Sir William Richard Drake's* | "*Descriptive Catalogue Of The Etched* | *Work Of Francis Seymour Haden.*" | *Boston:* | *Alfred Mudge & Son, Printers,* | *24 Franklin Street.* | *1896.*

It was compiled by the distinguished curator, Mr. Sylvester Rosa Koehler, from Mr. Haden's private collection, which had been sold to Mr. Hermann Wunderlich of New York, in 1889.

The collection is remarkably interesting, containing proofs laid aside by the artist for himself, and of its completeness Mr. Koehler says:

"The completeness of the collection is apparent from the fact that of the plates enumerated [by] . . . Drake . . . only Nos. 2, 3, 40, 46, 50, 75 and 78, are not represented in it. Of Nos. 2, 46, 75 and 78, Drake knew of only one impression each. Of Nos. 3 and 40, not even a single impression was known to the same authority. It may, therefore, be interesting to note here that, according to information received after the body of the present catalogue was already in type, impressions of Nos. 40, 46, 50 and 75 (and also of the very rare No. 53) are in the collection of Mr. S. P. Avery, of New York.[1]

"On the other hand, the collection here catalogued contains proofs from four plates not known to Drake, although executed before the publication of his catalogue. . . . "

[1] The collection lately presented by Mr. Avery to the New York Public Library.

Koehler describes thirteen plates published after Drake's catalogue was issued.

The present exhibition comprises all of the plates of Sir Francis Seymour Haden's private collection, as described by Koehler, all of the missing numbers not catalogued by him, except Drake's Nos. 2 and 3, and the following entirely undescribed prints: 1858–'59, A Top of a Tree; 1863, Amsterdam; 1865, Sketch of Dogs' Heads; A Group of Trees; 1882, Pine Trees; and three mezzotints without date, An Early Riser; The Fisherman and A Landscape. The print called Cardigan Road, South Wales, dated 1864, (No. 52 of Burty's catalogue), is also included although the following reference is made to it by Drake: "This plate was, with the only impression taken from it, destroyed." The catalogue may, therefore, be said to contain a list of all the plates of the artist known to the present time.

The work which gained for Francis Seymour Haden the position of the foremost etcher of Great Britain was done during the hours of relaxation in the busy career of a practising surgeon; or, as he himself has said: "This short and delicious life of an artist is only a very small episode in a long and laborious career."

He was born in London in 1818. The son of a physician, he early chose the same pro-

fession, and his education was shaped to that end. He followed the course in the University of London in 1837, and then, in 1838, that of the Sorbonne at Paris. He was an extern at the Hospital of Grenoble in 1839. In 1840, he passed the final examinations in medicine and surgery, and returning to London in 1842, he became a member of the College of Surgeons.

His health having suffered from too arduous study, he spent the years of 1843 and 1844 travelling with friends in Italy. During this period he produced his first published etchings, six in number, the result of an accomplishment learned for his distraction and recreation.

There is no record of any published plates for fourteen years after that; but, in 1858, the year after he had been made a Fellow in the College of Surgeons, he published four subjects. Between this date and 1885, except the years 1861, 1866, 1867, 1871, 1872, 1875, 1876 and 1883, he produced the bulk of his work.

Sir Seymour Haden has had numerous distinctions conferred upon him; chief amongst them being his election to the presidency of the Society of Painter-Etchers in 1880. He was knighted in 1894.

He has ever been a ready champion of the revival and establishment of the art of etching

in England, and his written and spoken words have done much toward the accomplishment of that end. The following are his published books.

About Etching. | *Part I.* | *Notes By Mr. Seymour Haden* | *On* | *A Collection Of Etchings And Engravings* | *By The Great Masters* | *Lent By Him To The Fine Art Society To* | *Illustrate The Subject Of Etching.* | *Part II.* | *An Annotated Catalogue Of The* | *Examples Exhibited* | *Of* | *Etcher's and Painter-Engraver's Work.* | *Illustrated With* | *An Original Etching by Mr. Seymour Haden,* | *and fifteen facsimiles of Etchings.* | *The Fine Art Society,* | *148 New Bond Street.* | *1879.*

The Etched Work | *Of* | *Rembrandt:* | *True And False.* | *A Lecture* | *Delivered in The Gallery Of The Royal Society Of* | *Painter-Etchers, April 5th, 1895.* | *By* | *Sir Francis Seymour Haden* | *F. R. C. S., P. R. E., Etc.* | *London:* | *Macmillan & Co* | *1895.* | [*All Rights Reserved.*

This work was also translated into French and published in London, 1896.

Of the character of Haden's etchings Mr. Philip Gilbert Hamerton says, in an article written for "Scribner's Monthly" in 1880:

"The general impression left by a careful examination of Mr. Haden's work is that he is really a good and even a great etcher, worthy on some points to be compared with the very greatest. Without pushing eulogy too far, it is evident, I think, that Mr. Haden is the most accomplished and most powerful landscape and marine etcher of modern times amongst original artists. It is of no use to compare him with etchers from pictures, who are engravers in another form. His purposes are as distinct from theirs as oratory from parliamentary reporting. . . . The public can hardly know how very rare such a talent as Mr. Haden's is in the world and how very common, in comparison, are the abilities required to make a respectable etcher from pictures. The one talent is as rare as that of the poet, the other as common as that of a respectable translator. . . . It may seem wonderful that an amateur should have attained to such a position that his works should be treasured in the most exclusive collections, and admired by the most fastidious artists and critics, but if the reader could only know as I do how miserably low the level of amateur performance in etching generally is, the wonder would seem to him far greater. It can be explained, however, in two ways. Mr. Haden was born with a strong artistic gift, which is quite distinct

from the mere love of nature,— the gift, I mean, of a masterful power and disposition, which impels an artist to deal with natural material in his own fashion. Besides this, Mr. Haden has constantly surrounded himself with the best works of the great masters, especially Rembrandt, whom he knows so well that, on any given occasion, he can almost divine the treatment Rembrandt would have adopted. It is something to have the spirit of such a master always by your side to give you a kindly hint; but, although Rembrandt is always in Mr. Haden's mind to be referred to, the English master works in his own way. It is this mixture of originality and tradition in his style which makes his work attractive to the intelligent. . . . "

CATALOGUE

NOTE

The prints, including those hitherto undescribed, are arranged chronologically, and the states according to Drake's Catalogue.

The letters **D** and **K** refer to the descriptive catalogues of Drake and Koehler.

The plates are not described, except where Drake's descriptions are insufficient.

The sizes, when given, are in inches.

When the word "marked" is used, it is only when the writing is that of the artist.

PORTRAITS OF
SIR FRANCIS SEYMOUR HADEN.

A. **Dry-point by Sir Seymour Haden.**
1862. Not in Drake. See No. 35.

B. **Etching by L. Lacretelle.**
1878.

C. **Etching by William Strang.**
Marked: *1.st trial.*

D. **Line engraving by Chas. Wm. Sherborn.**
1880.

E. **Mezzotint by Alphonse Legros.**
Marked: *First from plate July 17, 1881, Goulding.*

F. **Mezzotint by Gerald Robinson.**
Marked on back: *1.st trial proof. Ex.d Soc. Painter Etchers. 1887.*

G. **Etching by Léopold Flameng.**
First state.

ETCHINGS, DRY-POINTS, AND MEZZOTINTS.

BY

SIR FRANCIS SEYMOUR HADEN.

1843–4.

1 **The Tomb of Porsenna.** D. 1. K. 1.
Trial proof (*a*); the only impression known. Drawn upon. Plate said to be lost.

2 **Houses on the Tiber.** D. 4. K. 2.
The only impression taken from the plate.

3 **Pisa.** D. 5. K. 3.
The colored sketch from which the etching was made. The plate and the only impression taken from it are lost.

4 **The Villa of Mæcenas.** D. 6. K. 4.
Trial proof (*a*); the only impression known. Drawn on with pencil by the artist. Plate said to be lost.

1858.

5 **Portrait of Arthur.** D. 7. K. 5.
Trial proof (*b*). Plate destroyed. *F. S. Haden* in heavy dry-point in lower right

corner; *April 1858* in lower left corner in light lines.

A. Trial proof, not described. The parts of the plate above and below the head and in front of the strong line before the face have been more or less burnished out. *F. S. Haden* in thin lines, obliquely, in lower left corner; *1858* in centre. Traces of former lettering remain in right lower corner.

6 **Dasha.** D. 8. K. 6.

Trial proof before that described by Drake. There are no ribbons at the back of the head, and the dress is not completed to the lower margin of the plate. The nose drawn upon in pencil.

A. Same as the previous proof, but the nose, which in it is aquiline, is now Roman.

B. Trial proof (*a*), as described by Drake; the black dress is now drawn down to the edge of the plate. Plate destroyed.

7 **A Lady Reading.** D. 9. K. 9.

Trial proof (*a*). A fragment only. Pure etching.

A. Trial proof (*b*). Some dry-point work has been introduced; the back hair, which in the earlier state is short, is now arranged with ribbons which fall to the shoulder. A fragment. On India paper.

B. Trial proof not described by Drake. The bowl on which the lamp stands is obscured by added dry-point work and heavy inking. A little girl with long, flowing hair and eyes cast down is seated at the table, to the right of the lamp. There is dry-point work everywhere except on the cup and saucer. On the back is written: *This state was founded on, and done at the same time, as two plates of Whistler's, and was intended to suggest a composition for a picture. As far as I can recollect, the only impression taken of the plate in this state was given to Whistler. If so, this must be the impression. It is not in Drake, and, till Mr. Thibaudeau met with it the other day, I had forgotten its existence. F. Seymour Haden. Woodcote June 1.st 1887.*

C. The whole plate is re-worked. The figure of the child is removed and a curtain is indicated; the position of the reader's knees is changed, being lower. The outline of the table is expressed by a strong dry-point line; there is added dry-point work on the hair, the eyes, and the outline of the face. The shadow behind the chair is completely altered.

D. Trial proof, not described by Drake. Same as published state, but before the signa-

ture, in dry-point, reversed on the print. On Japan paper.

E. The published state. On Japan paper. Plate destroyed.

8 **Amalfi.** D. 10. K. 15.

Trial proof (*a*).

A. Published state. The word *Amalfi*, in the lower left corner, is very faintly visible. On Japan paper. The plate is missing.

1859.

9 **Thames Fishermen.** D. 11. K. 17.

Trial proof (*a*). On India paper.

A. First state, marked: *Monsieur Jacqmart S Haden.* On Japan paper, mounted.

B. Between Drake's first and second published states. Drake describes the second state as "grey and denuded of bur," which certainly does not apply to the impression here shown. On Japan paper.

C. Third state. The higher arm of the tree at the left, which leans toward the right, has now four smaller branches at the top, instead of two; the left arm has six smaller branches. There are minor changes in the distance; and the reflections of the small trees in the centre have been burnished out.

10 **Kensington Gardens.** The small plate. D. 12. K. 19.

First state.

A. Second state. On Japan paper.

B. Second state. Counterproof. Plate destroyed.

11 **Mytton Hall.** D. 13. K. 22.

Trial proof (*a*). On the back is written: *This must have been the first trial proof—Bought of Braquemond. S. H.* Printed in brown.

A. Published state. On Japan paper. Printed in black. Plate destroyed.

12 **Egham.** D. 14. K. 24.

First published state. There are only three large birds in the sky, and the large boat is white.

A. Second published state. Twelve birds in the sky, not "13 or 14," as Drake says.

B. Third published state. On vellum. There are only eight birds in the sky. Plate destroyed.

13 **Egham Lock.** D. 15. K. 27.

Trial proof (*a*). On Vergé paper. With Burty's and Drake's stamps.

A. Trial proof (*a*). The foreground has been scraped out and the proof drawn upon in crayon and India ink. On the back is written: *Memorandum to give the*

mezzotinter some idea of the strength of the ground he is to lay. S. H. The proof is one of two only taken in this state. Sir W. Drake has the other.

B. First published state. On Japan paper.

C. Second published state. The sky and signature removed. On vellum.

D. Trial proof from the plate after it was mezzotinted. Marked: *Unique trial.* Printed in brown.

14 **Sub Tegmine.** D. 16. K. 31.

Trial proof (*a*). On Japan paper. In brown. Three or four impressions only.

A. Another impression from the plate in the same state, before it was re-inked. On the back is written, *For Museum.*

B. First published state. On Japan paper.

C. Second published state. The signature is added in lower left corner. Plate destroyed.

15 **Out of Study Window.** D. 17. K. 35.

Trial proof (*a*). Drake says: "A single impression taken." On the back of this proof is written: *Trial. One of very first.* On greenish laid paper.

A. Trial proof (*b*), marked: *Aug. Delâtre imp^r Londres 1859*, and *A Aug. Delatre Seymour Haden.* On the back is written: *An impression with drypoint lines in sky w.^h were taken out at once. S. H.*

B. First published state, with *S. Haden* in lower right corner. On Japan paper. Plate destroyed.

16 **Fulham.** D. 18. K. 38.

Trial proof (*a*).

A. Trial proof (*b*). On Japan paper.

B. First published state. On Japan paper.

C. Second published state. To Drake's description may be added, that in this state the stems of the poplars in outline on the right have disappeared, also *Seymour Haden* from lower left corner.

17 **On the Test.** D. 19. K. 42.

Trial proof (*a*). On Japan paper.

A. "Trial proof between Drake's (*a*) and (*b*). This proof differs from the following in the water, the bright light upon which has not yet been subdued by delicate lines. It is marked: *1.st impression from plate*, but this is evidently a mistake, as it shows the signature and some of the work,— the leaves, for instance, added to the twigs growing out of the tree-tops on left,— peculiar to the later state. On Japan paper."
—*Koehler.*

B. Trial proof (*b*). On Japan paper.

C. Published state. On Japan paper.

18 **A Water Meadow.** D. 20. K. 46.

Trial proof (*a*), marked: *Romsey Meadows.*

A. A second of these proofs, touched up by the artist in order to produce a storm effect, and with changes in the trees to right.

B. A counterproof of (*a*).

C. Trial proof (*b*).

D. Published state. On India paper.

E. Pubished state. On Whatman paper.

19 **Early Morning — Richmond.** D. 21. K. 52–53.

First state. On Japan paper.

A. Second state. On vellum. Plate destroyed.

20 **Kidwelly Town.** D. 22. K. 54–55.

Proof after trial (*a*). The church tower is still open above and the birds are in the sky, but the plate has been cleaned. On Japan paper.

A. Published state. On vellum. Plate destroyed.

21 **Kidwelly Castle.** D. 23. K. 56–57.

Trial proof (*a*). *F. S. Kydwelly Castle 1859* is etched in lower left corner. On greenish paper.

A. "Drake's published state. As a further sign of distinction it may be stated that two figures, apparently of a woman and a boy, have been introduced, in light drypoint lines, in the middle ground toward the right. On Japan paper. Plate destroyed."— *Koehler.*

22 **The Mouth of a Brook.** D. 24. K. 58–59.
Trial proof (*a*). On the back is written: *The rarest and one of the best of my plates. S. H. Sir W. Drake has one & the B. Mus. one I believe there was a fourth, but am not sure.*

There are in fact four impressions; three of them in the United States.

A. Trial proof (*b*), marked: *Part of the damaged plate.*

23 **Top of a Tree.** Height, 7⅞ inches; width, 13¼ inches.
The top of a large tree, with foliage, at the right of the plate. On the impression, in the artist's writing: *Unpublished — Very early study — about 1858 or 9 — or earlier.*

1860.

24 **The Mouth of a Brook.** D. 25. K. 60–62.
Trial proof (*a*).

A. Trial proof (*b*). Three tree trunks, toward the left, reach the top of the plate, instead of one, as in (*a*).

B. Trial proof (*c*). Plate destroyed.

25 **Kensington Gardens.** The larger plate. D. 26. K. 63–65.
Trial proof (*a*).

A. Counterproof of (*a*).

B. Published state. Plate destroyed.

26 **Stems.** A study. D. 27. K. 66–67.
Trial proof (*b*).

A. Trial (*c*). The plate is cut down to: height, 5⅝ inches; width, 4½ inches. The signature, which was in the part of the plate cut off, has not been re-etched.

27 **A By-Road in Tipperary.** D. 28. K. 68–71. Trial proof (*a*). On Japan paper.

A. Marked: *Trial* (*b*) *before cart.* Both the upper corners are nearly completed. On Japan paper.

B. First state.

C. Second state. The upper parts of the trees on the left have been re-drawn, the trunk of the large tree being prolonged to the top of the plate. There are evidences of the removal of rust, particularly on the side edges. On Japan paper.

D. This impression, which puzzled Koehler (see Nos. 69 and 70 of his catalogue), is, without doubt, a late impression of the second state, with minor alterations, such as the removal of the dry-point lines in right foreground, and the rust from the lower right corner. The work in the upper right corner is the same, but the ink has been wiped out of the lines. On Japan paper.

28 **Combe Bottom.** D. 29. K. 72–74.

Early trial proof. Not described. Three trees leaning toward the left, and another reaching to top of plate, stand in the centre,

on the ridge of a knoll which occupies the foreground. Over the edge of the knoll, at right, another tree under which a man is fishing. To left of this tree a man is driving a horse and cart; behind, a hilly country in the distance. At extreme left, some bushes and rising ground. In lower right corner, *S. Haden, 1860.*

On the plate is written by the artist, to whom the proof was sent for identification in 1889: *I have not the least remembrance of this plate. It is of the same size and was probably done at the same time as the Welsh plates and abandoned. I hope the plate does not exist. S. H.*

He writes again in 1892, however: *It is undoubtedly, I find, a trial of Combe Bottom — must be the only one. S. H.*

The second thought of the artist is correct. Though the plate seems, at first sight, like another subject, close examination shows it to be an impression from the etched plate of Combe Bottom, before any dry-point work.

A. Trial proof (*a*). A man rides a horse and drives one in front of him. (Drake says: "A cart and horse followed by a man on foot.")

B. Not described. A proof similar to the following, but before the signature in lower left corner.

C. Undescribed trial proof. A ridge of sand runs across the foreground, rising obliquely from left to right, where it is crowned by a clump of bushes; to its right are bushes heavily shaded. The "cart and horse followed by a man on foot" of trial (*a*) have disappeared. In lower left corner: *F S Haden. f.t 1860*, and in lower right corner: *Combe Bottom Going up to fold*, followed by what appears to be *Haden* and two other words not decipherable.

D. Trial proof B. The clump of bushes on the right has been removed, leaving the ridge of sand extended across the plate. Signature in lower left corner changed to *Seymour Haden.* The inscription in the lower right corner remains, but fainter. On Japan paper.

E. Trial proof (*c*). The lettering in right lower corner can still be made out, although much of it is covered by the new dry-point work. On Japan paper.

Undescribed. All the foreground, running diagonally to more than half way up the plate at the right, has been removed, except the rabbits and verdure in lower right corner, and the bare space cleaned.

NOTE.—There are numerous trial proofs with slight local differences, probably made at the press side.

29 **The Holly Field.** D. 30. K. 75–77.
Published and only described state. On thin laid paper.

A. 76. The same. On laid paper.

B. 77. The same. On vellum. Plate destroyed.

30 **The Cottage Porch.** D. 31. K. 78.
The pencil drawing from which the sketch on the plate was made, but never bitten in.

31 **A Cottage Parlour.** D. 32. K. 79.
The remarks under the foregoing apply also to this subject, which was not bitten in.

32 **A Cottage Window.** D. 33. K. 80.
Trial proof (*a*), retouched in pencil. Unique. On Japan paper. Plate destroyed.

A. Trial proof (*b*); the plate cut down and re-worked. The curtain at the right is heavily shaded and there is cross-hatching below the window. *S. Haden 1860*, on the white window sill. On Japan paper.

33 **Shere Mill Pond.** A small study. D. 34. K. 81–82.
A sheet of water bordered with reeds and grasses extends across the plate. At the right a clump of trees, to the left of which is a group of houses. A mountain at the extreme left, and between it and the houses mentioned a tall chimney and trees. There are

clouds across the whole sky. In lower left corner: *Seymour Haden.*
Trial proof marked "A Unique" in handwriting of Sir William Drake, formerly in his collection.

A. Trial proof, marked (*b*). The group of large trees on the right is almost in outline, the clouds are in outline, the mountain is hardly indicated, and there are reeds in the lower left corner of the plate. There is no signature on the plate.

B. Trial proof, marked *C.* The impression is loaded with ink, particularly the trees on the right.

34 **Shere Mill Pond.** The large plate. D. 35. K. 83–87.
Trial proof (*a*), cut to 9¼ inches in width and 5⅞ inches in height. Drawn upon in sepia. A fragment.

A. Trial proof (*b*). The sky and duck are etched in; also *Shere Mill Pond* in lower left corner. Drawn upon in crayon. Probably unique.

B. First state. With the word *Shere* in lower left corner instead of *Shere Mill Pond.* Drake does not mention this state, though a number of proofs of it exist.

C. Second state. The sky has been removed.

D. State not described by Drake. The signature in lower right corner has been re-

moved. Marked: *Plate rebitten and at once destroyed.* On very heavy paper.

1862.

35 **Portrait of F. Seymour Haden.** Not in Drake. K. 88. Dry-point. Size of plate: Width, 10½ inches; height, 7¾ inches.
Full bust, directed and facing to front, looking to left. In a sitting posture behind a table, on which the arms are resting. The left hand holds a pencil, the right sheets of loose paper. To the right, on a table, is a measuring-glass, with rod, a bottle of acid, small vial of varnish, and a funnel. On a sheet of paper, to right, the words *ad Viv. delvt* . . . The last word apparently *Haten.* Below this, *F. Seymour Haden ad vivum delineavit. 1862.* On thick Japan paper.

1863.

36 **Amsterdam.** D. 36. K. 89.
Trial proof (*a*). The reversed writing below reads as follows: *Seaface of Amsterdam from the Tolhuis — Aug^t. 1863: S. Haden ft. This is the centre of the town & represents about half of its seaface — the docks being to the left of the line with a crowd of shipping — & apparently the manufacturing portion of the town on the right. In front is the Y with vessels of all sorts passing about & now & then a big ship bearing up for the docks. Nothing can*

be finer on a boisterous showery day than this long line of buildings some in shadow — some in light — with the bustle & movement of the shipping & the agitated water in front. On Japan paper. Plate destroyed.

37 **Amstelodamum.** D. 37. K. 90–93.
Trial proof before (*a*); printed from plate 36, before it was cut, showing only the third sketch from top. The foreground and some of the church added in crayon.

A. Trial proof (*a*). Part of the design on the extreme right has been scraped out.

B. Published state. On India paper.

C. Marked: *latest — undescribed.* The portion of the design which was substituted for the scraped-out part on the right has been strengthened by shading lines running obliquely from upper left to lower right. Some work added in the water and in the sky. On India paper. Printed in black. Plate destroyed.

38 **Amsterdam.** A fragment. D. 38. K. 94.
Trial proof (*a*), marked: *unique? or has Sir W. Drake one?* It would appear that Drake knew only this one impression. Plate destroyed.

39 **Cranbrook.** D. 39. K. 95–98.
Trial proof (*a*).

A. Trial proof (*b*), marked: *Trial pr: before name.*

B. First state. *Seymour Haden* heavily dry-pointed in lower right corner.

C. Second state. The "two ships at sea" have been erased on the impression, so that only part of the sail of one of them shows.

40 **The Letter.** A Study for No. 41. D. 40.
Trial proof (*a*). Unique. On laid China paper.

41 **The Letter.** D. 41. K. 99.
Trial proof (*a*), slightly touched with pencil. On Japan paper.

42 **Dundrum River.** D. 42. K. 100–102.
Trial proof (*a*).

A. Trial proof (*b*). It would seem, however, that, instead of being printed on the same sheet of paper, as mentioned by Drake, the two plates (this one and the following) were printed separately and then mounted together. Drawn upon in pencil.

"This and the following were originally one plate, of which no impression is known to exist; although there are some impressions in which the two plates are printed on the same sheet of paper, divided from each other by a slight space."—*Drake.*

B. Published state.—*Seymour Hayden*, in upper left corner. Drake says: "With

'*A River's bank*,' in the handwriting of the printer." In reality this title is etched on the plate. On India paper, mounted on plate paper. Plate destroyed.

43 **The Two Asses.** D. 43. K. 103–105. Published state. The proof is marked: *Receipt for Etudes*, and has a penny inland revenue stamp attached to it.

A. The same touched with pencil.

B. Undescribed state. The work is the same as in the preceding impressions, but in the bare space below it is etched: *This plate is a part of the square one w.h follows it. Both were drawn and bitten under the mordant and afterwards cut. The balance w.d have been better preserved if the division had not been made, and if this white space had been filled in with strong work as intended. S. H.*

44 **A Sunset in Ireland.** D. 44. K. 106–113. Trial proof (*a*). In left lower corner, *Seymour Hayden. 1863*. The stick in the foreground, on the right, has not yet been introduced.

A. Trial proof C, marked: (*a*) *undescribed*. This, however, is a mistake, as the proof corresponds to Drake's description of trial proof C. On Japan paper.

B. Trial proof D, marked: *very early* (*b*). There are *two* figures on the left, however; the stake has not yet been introduced at the right, and the plate has been worked over, the impression showing a rich effect of bur. On Japan paper.

C. Marked *D*, but an undescribed state between Drake's trial proof (*d*) and (*e*). The stick on the right extends only about half way up the bank. In the margin is written: *Dry impression but before signature was rewritten — presented to M^r Avery.*

D. Marked *C*, but again a state not described. The foreground on the left has been scraped out and re-drawn in pencil. The etched signature, also removed, has been written in pencil. The stake extends above the bank, and lines have been added in lower right corner in the water.

E. First state. In lower left corner: *Seymour Haden. 1863.*

F. The same, on vellum.

G. Intermediate trial proof (*g*). The work, signature, and date have again been scraped out, and replaced by new work, so that the water extends across the whole foreground. *Seymour Haden* has

been rewritten, but not the date. In the margin is written: *f* and *Intermediate trial state.* Plate destroyed.

45 **Battersea Reach.** D. 45. K. 114–117.
Trial proof (*a*). On Japan paper.

A. Trial proof (*c*). On India paper.

B. First published state. On Japan paper.

C. Second published state. On vellum. Plate destroyed.

46 **Battersea Railway Bridge and Sugar Factory.** D. 46.
The only impression known.

47 **Whistler's House, Old Chelsea.** D. 47. K. 118–121.
Trial proof (*a*). Drake does not give the inscription in lower left corner quite correctly. It should be, *Whistler's House at Old Chelsea Seymour Haden f.t an: 1863.* On Chinese paper.

A. Trial proof (*b*). On Japan paper.

B. Published state. A very early impression on vellum.

C. Published state. On Creswick paper. Plate destroyed.

48 **Manorbeer Castle.** D. 48. K. 122.
Trial proof (*a*). Probably unique. Plate missing.

49 **Near the Grande Chartreuse.** After Turner. D. 49. K. 123.
Published state. On Creswick paper.

50 **Near the Grande Chartreuse.** A study for No. 49. D. 50.
Unique proof. Plate destroyed.

51 **Amsterdam.** Height, 3½ inches; width, 6 inches.
In the distance, the houses and spires of Amsterdam; a bridge in the middle distance and locks and shipping in the foreground at the left, a river-bank and trees. *Amstelodamum S. Haden, 1863.*

1864.

52 **Thomas Haden of Derby.** D. 51. K. 124–125.
Trial proof (*a*). The inscription and date, mentioned by Drake, seem to have been nearly burnished out, or not inked; only a very faint trace remains of *Thomas Haden of Derby, 1778*, in lower left corner.
A. Late state, not described by Drake. All the writing and shading above and behind the figure have been removed; *78* alone remains of the signature and date below. On vellum. Plate destroyed.

53 **Charles Thomas Haden.** D. 52. K. 126.
Trial proof (*b*). On Japan paper. In the

margin is written: *This is a medallion in marble of my father. Charles Thos Haden. by Sir Rutherford Alcock. Minister Plenipotentiary of G^t. Brit^n. in China. S. H.* Plate destroyed.

54 **Sarah and Anne Haden.** D. 53.
Trial proof (*a*). Drake says: "turned to the right." This is evidently a slip of the pen; it should be "facing to the left." It is *Seymour Haden ft.* and not "*fect.*" as Drake has it. One or two impressions only.

55 **Unfinished Portrait of Sir F. Seymour Haden.** D. 54. K. 128.
Trial proof (*a*).

56 **Newcastle in Emlyn.** D. 55. K. 129–130.
Trial proof (*a*), marked: *1.st Trial pr.* and *unique.*

A. Published state. On Japan paper.

57 **House of the Smith.** D. 56. K. 132–134.
Trial proof (*a*). On Japan paper.

A. Counterproof of same state. On Japan paper.

B. First published state. On Japan paper.

58 **Kenarth.** D. 57. K. 135–136.
First published state. On vellum.

A. First published state. On Japan paper.

59 **Kilgaren Castle.** D. 58. K. 138–139.
Published state. On vellum.

A. Published state. On Japan paper. Plate destroyed.

60 **A Child's Head.** D. 59. K. 140–141.
Undescribed trial proof.

A. Trial proof (*a*). The difference is principally in the shadows to the left of the hat, which have been made heavier by additional work. Plate destroyed.

61 **Cardigan Bridge.** D. 60. K. 142.
First state. On Japan paper.

62 **The Fisherman.** D. 61. K. 144–145.
Trial proof (*a*).

A. Marked: *D 61. trial C.* Undescribed. The figure of the man is completed, but most of the work on the plate has been removed, only the distance in the upper left corner, with the mansion, parts of the trees in the upper right half of the plate, and some of the work to the right of the man, being left intact.

63 **Penton Hook.** D. 62. K. 147–148.
Trial proof (*a*).

A. Trial proof (*b*). On Japan paper.

B. Trial proof, before the published state, touched up with the crayon. Before the

few short lines in front of the face of the woman seated behind the tree, and the dozen lines starting from the tree further to right, and running obliquely downward from right to left; also before the added dry-point work on the foliage in upper right corner, and inside the V between the riven trunk. A dry-point mark, like a square and V together, is at the centre of the top of the plate. Not only has nearly the whole of the tree been burnished out, and the part re-etched, but the lines have been deepened all over the plate, and the general effect coarsened.

S. R. Koehler, usually so accurate, is in error when he says that this is the first state, retouched. Also, that Drake forgets to mention the seated figure. (See Drake's Catalogue, No. 62.)

C. Published state, with the work described above.

64 **The Lovers' Walk.** D. 63. K. 151–154. Trial proof (*a*). On the left are three old willow trees with bare branches, leaning toward the left; behind them, in the distance, a fence, houses, and trees. To the right, trunks of three tall trees. A cleaned space in the centre of the plate shows traces of previous work. The willows throw shadows from

left to right toward the foreground, which is bare. In lower left corner, *Thames Ditton* [the two t's not crossed] — *Seymour Haden 1864.*

A. The space in the centre has been thoroughly cleaned, and a water-mill, two figures in a boat with a mast, and two other figures have been lightly etched in. There is added work on the tree trunks, and some foliage on the willows. The shadows of the willows have been removed, and underbrush suggested in lower right foreground. Water is introduced to the left of the willows. Inscription as before.

B. The trees have been strengthened and clothed with foliage, the distant landscape at the left has been removed, a well-defined path runs between the trees, and the water-mill has been almost obliterated. The same inscription. On Japan paper.

C. Counterproof of the same state.

65 **The Lovers' Walk.** Not in Drake. K. 155–156.

The same composition as Drake's No. 63, reversed, and with minor changes. The water-mill in the middle distance is well defined, with out-houses and two poplars behind it. A hill rises to the right and the boat now

has no mast. In lower left corner, *Thames Dittom Seymour Haden 1864.*

A. A later impression of the same state.

66 **Thames Ditton—with a Sail.** D. 64. K. 157–158.

Trial proof (*a*).

A. First published state. On Japan paper.

67 **Railway Encroachment.** D. 65. K. 159–160.

Published state. On vellum.

A. Published state. On Japan paper. Plate destroyed.

68 **Brentford Ferry.** D. 66. K. 161–162.

Trial proof (*a*). On laid paper.

A. First published state. With the words *To Whistler* in upper left corner. On vellum. Plate destroyed.

69 **The Towing Path.** D. 67. K. 163–168.

Trial proof (*a*). On Japan paper.

A. Trial proof (*b*). On Japan paper.

B. Trial proof (*c*). The inscription in lower left corner is erased. *Seymour Haden, 1864,* appears in upper right corner. On Japan paper.

C. Trial proof (*d*). On Japan paper.

D. Trial proof (*e*). On Dutch paper.

E. First published state. On Dutch paper.

F. First published state. On vellum.

10 **Evening.** D. 68. K. 169–171.
Trial proof (*a*). On Japan paper.
A. Trial proof (*b*). On Japan paper.
B. Published state. On Japan paper. Plate destroyed.

11 **Boyle's Farm.** D. 69. K. 172.
Trial proof (*a*), marked: *Unique.* On laid paper.

12 **From the Mitre.** D. 70. K. 173.
Trial proof (*a*), drawn upon in India ink. Unique. On Whatman paper.

13 **Shepperton.** D. 71. K. 174–175.
First published state. On laid paper.
A. The same. On vellum. Plate destroyed.

14 **Shepperton.** A Fragment. D. 72. K. 176.
Trial proof (*a*), one of only two impressions taken, drawn upon with crayon and India ink. On Japan paper.

15 **Kew Side.** D. 73. K. 177–179.
Trial proof (*a*). On Japan paper.
A. Published state. On Japan paper.
B. Published state. On vellum. Plate destroyed.

16 **Kew Side.** Dog Begging. D. 74. K. 180–181.
Trial proof (*a*). On Japan paper.
A. Trial proof (*b*). On Japan paper. Plate destroyed.

77 **Kew Side.** The larger plate. D. 75.
The two previous subjects, Nos. 75 and 76, united on one plate.
Trial (*a*).
From the Burty and Drake collections.

78 **Isleworth.** D. 76. K. 182–184.
Trial proof (*a*). On Chinese paper.
A. Trial proof (*a*), touched with India ink. The arch is drawn in and a workman is suspended in a cradle at the upper right corner. Another workman is at the upper left corner.
B. Trial proof (*b*). On laid paper.

79 **Kew Ait.** D. 77. K. 185–186.
Fragment of an undescribed trial proof. The bank of the river is extended in the distance, which is nearly closed in by trees, and there are birds in the sky.
A. Trial proof (*a*). Part of the distant bank of the river, and the trees, have been removed, also the birds in the sky, where slight changes have been made.

80 **Isleworth and Kew Ait.** D. 78.
The two foregoing subjects on one plate, afterward divided.
Trial proof (*a*), drawn upon with ink and pencil. Unique.

From the Burty, Drake and Lenox Library collections.

81 **"Croquis."** D. 79. K. 187–188.
First published state. On Chinese paper.

A. Second published state. On coarse China paper. Plate destroyed.

82 **"Griff."** Pencil drawing. D. 80. K. 189–191.

A. Trial proof (*a*). Printed in red.

B. Trial proof (*a*). Printed in brown.

83 **La Belle Anglaise.** D. 81. K. 192.
Trial proof (*b*). On Japan paper. Plate destroyed.

84 **A River in Ireland.** D. 82. K. 193.
First published state; one of twelve impressions printed. On laid paper.

A. Second state. On Japan paper. Plate destroyed. From the Burty collection.

Drake says, "It is doubtful if any impression remains of the second state," etc.

There are two or three of these impressions in the United States. They are very rare, however.

B. Intermediate state, not described. Marked, in lower left corner: *This proof is evidently the 1st trial impression from the plate, and the extra figure has, no doubt, been sketched in in dry-point at the press side where it is*

equally certain it was left by the artist. F. Seymour Haden. June 11, *1898.*

Underneath the proof, on a separate piece of paper, *This proof must be the first trial impression from the plate &* [*in my opinion*] *the extra figure* [*must*] *have been sketched in* [*not*] *in dry-point at the press-side — where the proof was probably left by the artist. F. Seymour Haden.*

The words in brackets have been drawn through with ink lines.

Notwithstanding the written testimony of the artist, and the confusing changes made in various details, this impression must be between the first and second states. Signs of the erasure of the second fisherman are quite plainly to be seen, and the extreme point of the rod still remains.

85 **Cardigan Road, South Wales.** Height, 4½ inches; width, 6 inches.

A roadway, in which are two figures in the distance and a man driving a horse and cart in the middle ground, runs up hill and disappears around a clump of small trees at the right. In the centre, an elevation, with bushes, brambles, etc., upon it, behind which are trees and a cottage. At left, a large tree with foliage, and two smaller trees which incline out of the plate; in the distance, a castle

on a hill. Heavy clouds are suggested. In the centre of the foreground, otherwise white, are two dogs. In lower right corner, *Cardigan Road, S. Wales, 1864.*

See Introduction to Drake's Catalogue, page vi.

1865.

86 **Sunset on the Thames.** D. 83. K. 194–197.

Trial proof (*a*). On Japan paper. From the Burty, Drake and Lenox Library collections.

A. Trial proof (*b*), marked: (*b*) *with rays about the Sun. & much less work everywhere.* On vellum.

B. Marked: *undescribed.* The dark rays above the sun have been removed, and a white spot remains which has not yet been reworked.

C. First state, marked: *Very fine pr.*

D. Second state.

Drake does not mention the boy swimming in lower right corner. Plate destroyed.

87 **Hands Etching — Ô Laborum.** D. 84. K. 198–202.

Fragment of an early proof, although not corresponding to Drake's trial proof (*a*). Touched up with crayon, etc.

A. Undescribed trial proof, before much shading, especially on the right hand, and before the signature. On vellum.

B. First state, with *Seymour Haden* in right lower corner. On vellum, the lettering printed in brown.

C. Intermediate state, between the first and second, marked: *undescribed.* Before some cross-hatching on the sleeve, and dry-point work on the hands, sleeve and shadows.

D. Second published state. On India paper. Plate destroyed.

88 **Hands Holding a Crayon.** D. 85. K. 203–206.

Marked: *undescribed.* There is much less work than in the following proof, particularly in the shading under the right arm, which shows a number of clearly defined perpendicular lines. On India paper.

A. Trial proof (*a*), with considerable work added. The perpendicular lines mentioned are almost obscured by others crossing them. On India paper.

B. Trial proof (*b*). Some of the work has been removed, the upper outline of the left sleeve has been made more nearly horizontal, and *S. Haden* has been etched on the right below.

C. Marked: *undescribed*, but apparently only a feeble impression of (*b*), touched up with pencil.

89 **Hands Folded.** D. 86. K. 207–208.
Trial proof (*a*). On Creswick paper.
A. Counterproof of same state. On laid paper.

90 **Hands Etching.** Height, 4½ inches; width, 6 inches.
The right hand, with an etching needle, draws upon a plate held by the left hand, which rests upon an etching. Underneath, another paper bears the words, *Cher Burty*, inverted. There are five diagonal lines, or rays, at the left. There is some dry-point work on the plate.

91 **Little Calais Pier.** D. 87. K. 209–212.
First published state. On vellum.
A. First published state, touched up with pencil. On vellum.
B. First published state. On laid paper.
C. First published state, touched up with pencil. On laid paper. Plate destroyed.

92 **Horsley's House at Willesley.** D. 88. K. 213–214.
Published state. On vellum. Marked: *Zinc.*
A. Published state. On laid paper. Plate destroyed.

93 **Horsley's Roof.** D. 89. K. 215–216.
Marked: *Trial a — undescribed.*

A. A later proof. There is much foul biting, the wall under the windows is covered with lines, and there is a bird on the ridge of the roof.

Drake describes only one condition of the plate, *trial* (*a*), so that it is impossible to say to which of the above states he alludes.

94 **Horsley's Cottages.** D. 90. K. 217–219.
Trial proof (*a*). To Drake's description must be added that a cow is seen, in faint outlines, to the left of the sportsman.

A. Trial proof (*b*), touched with pencil. The cow has disappeared almost entirely.

B. Trial proof (*c*). The sportsman has been erased. In lower right corner: *Willesley S. Haden, 1865.* Marked: *Zinc.*

C. Marked: *Trial D. undescribed.* The white roof of the cottage has been shaded with horizontal lines, and the trees at the right, outlined and strengthened. The foreground has been erased and redrawn. A single bull replaces the herd of cattle. The signature, now in lower left corner, is: *Cottages behind Horsley's house, S. Haden.*

D. Published state. A pool of water is now in the foreground, in front of which is a

growth of high reeds and grasses. The inscription in lower left corner has been erased, and *Seymour Haden* is in lower right corner. Marked: *1.st* and *a moi.*

95 **Old Willesley House.** D. 91. K. 222–224.

A fragment of a trial proof, not described by Drake, showing only the houses on the left. Except a few lines along the base of the white wall, the foreground is bare. Drawn upon in pencil. On the front is written: *Old Willesley House. Zinc. 1865.* On Japan paper.

A. A proof further advanced (Drake's trial (*a*)), but much of the work scraped out and then drawn upon in Chinese white and crayon. Oblique etched lines shade the extreme right of the wall in front of the house. Foul biting in the sky, and at the right of the plate. In lower right corner: *S. Haden, 1865.*

B. First state. Not described by Drake. The plate is generally strengthened. The lines on the back of the man are heavier, and extend further to the left; on the top of the wall the lines are thicker; five thin, short, dry-point lines are between the little tree and the shrubbery at the foot of the wall toward the left. Nearly

all of the foul biting has been removed from the sky, but there is considerable of it on the lower left side of the plate.

96 **Dog and Monkey.** D. 92. K. 225.
Trial proof (*b*). On laid paper. Plate destroyed.

97 **Three Sketches of Monkeys.** D. 93. K. 226.
Fragment of a proof, showing only one of the monkeys. Plate destroyed.

98 **"Puff." Dog Asleep on a Chair.** D. 94. K. 227–229.
"Drake's trial proof (*a*). At first sight, this proof seems to be without lettering, but it is evident that the ink has only been wiped out of most of the lettering before the impression was taken. Closer inspection shows, also, that there was some work immediately above the sleeping dog and in the upper left corner, but this was left uninked, so that the lines show only as white embossed lines. The head of the dog awake does not yet seem to be upon the plate. Said to be unique. On laid paper."

A. "Marked: (*b*) *undescribed.* The lines which merely showed as white embossed lines in (*a*) are seen more clearly, as some little ink has been left in them, especially

in those immediately above the sleeping dog, which represent the head of the same dog, also asleep, but in a different position. . . . The head, incomplete, of the dog awake has been etched in above, about an inch and a quarter from top of plate. The lettering has again been wiped out on this proof. On laid paper."

B. "Drake's published state. Only the sleeping dog on the fauteuil, the head of the dog awake, still incomplete, and the lettering are left. The '4' in the date is reversed. On laid paper."— *Koehler.*

99 **Twickenham Church.** D. 95. K. 230–233. Trial proof (*a*), before the village and trees on the right were etched in. On Japan paper.

A. Published state. A heavily inked impression.

B. The same. A dry, clean-wiped impression.

C. Counterproof of published state. Plate destroyed.

100 **Twickenham Bushes.** D. 96. K. 234. Trial proof (*a*).

101 **The Assignation.** D. 97. K. 235–238. Marked: *undescribed*—, apparently between Drake's trial proofs (*a*) and (*b*). The illegi-

ble writing is still seen in upper left corner, the trees are still without boughs and foliage, but the boy has disappeared. *Kew 1865* is in lower left corner, but not *Seymour Haden.* Printed in reddish ink.

A. A similar proof, retouched in red, brown and black chalk, and lead pencil. Marked: *undescribed—touched.*

B. Another proof, retouched with red and black chalk, lead pencil, and white. With the full inscription in lower left corner.

C. Published state. Printed in black. On Creswick paper. Plate destroyed.

102 **Spinning for Trout.** D. 98. K. 239.

Trial proof (*a*), drawn upon. The plate is destroyed. Marked: *unique* and *Plate lost.*

103 **Old Chelsea Church.** D. 99. K. 240–243.

Trial proof (*a*). A fragment only.

A. Trial proof (*b*), marked: *undescribed;* but this is a mistake.

B. Trial proof (*c*).

C. Published state. Plate destroyed.

104 **A Wood — Below Richmond Hill.** D. 100. K. 244.

Trial proof (*a*), slightly drawn upon. Drake

says that the date is reversed, but this is probably an error due to the obscurity of the writing. On Japan paper. Two impressions only printed. Plate destroyed.

105 **Yacht Tavern—Erith.** D. 101. K. 245–246.

Proof (*a*). On vellum.

A. Intermediate proof, between (*a*) and (*b*). Before *Seymour Haden* on the rail near the post; before the shading of the water in which the five ships at the left are sailing, of the front of the house marked *Burty de Paris*, and of the ground in front of the house.

B. Trial proof (*b*). On Creswick paper.

106 **Erith Marshes.** D. 102. K. 247.

The only published state. On Creswick paper.

107 **The Moat House.** D. 103. K. 248–249.

First published state. Over the roofs of the houses, to the right of the chimneys, a poplar is faintly indicated. In the margin is written: *Study of River bank Sonning* and *Copper.*

A. A similar proof, but the poplar tree has almost disappeared. Printed in brown ink, on Japan paper.

108 **Sonning Alms-Houses.** D. 104. K. 250–251.

Trial proof (*a*). On Creswick paper.

A. Published state. On laid paper. Drake omits to state that the signature is reversed. Plate destroyed.

109 **Sonning Bank.** D. 105. K. 252–253.

Undescribed. First published state, but without title and signature, which have apparently been erased on the plate.

A. Undescribed. Plate reduced. A trial proof between Drake's first and second published states. The figure in the middle distance on the right has been removed, leaving a white spot.

B. Second state. The white spot has been filled in with lines. On Japan paper.

110 **Sonning Gravel Pit.** D. 106. K. 254.

Drake's trial proof (*a*). One of only two impressions taken. On Japan paper. Plate destroyed.

Though Drake places this plate with the work of 1865, the traces of *S. Haden*, 1861, written diagonally in lower right, can be plainly seen.

111 **Harry Kelly's, Putney.** D. 107. K. 255–258.

Trial proof (*a*), from the plate before it was reduced. The plate is unfinished on the left, and the river in the foreground has only

several straggling oblique lines. *Harry Kelley's* is written in ink at the bottom of the plate to the right.

A. A similar impression, cut down to $6\frac{5}{16}$ inches width by $4\frac{3}{8}$ inches height, and drawn upon in crayon.

B. Marked: *First st Col. H.*, but evidently unfinished. Plate cut to 7 by $4\frac{3}{8}$. The houses and the rigging of the vessels on the extreme left are less shaded than in the following proof, and behind and to the right of these vessels are the traces of two figures, as if standing, and of a boat with two men in it. In the sky, behind the masts of the vessel, a big patch of fine foul biting. In lower right corner: *Seymour Haden.*

C. Marked: *Trial c.* There is additional shading on the roofs and in the rigging. The last traces of the figures, and the boat with the men, have disappeared. Most of the foul biting has been removed from the sky. The distant masses of trees between the principal houses and the church tower have been made lighter.

112 **The Feathers Tavern and Thames Side.** D. 108–109. K. 259. Height, 6 inches; width, $9\frac{1}{2}$ inches.

The river Thames, in which are two sloops sailing to the left, occupies the whole foreground. The shore, with a long, low building having a high chimney and two signs, *The Feathers Tavern* and *West London Rowing Club*. *S. Haden.* at the left, and houses, trees, and vehicles of various kinds at the right, extends across the plate. A heavy sky, particularly to left. In lower left corner: *West London Rowing Club—S. Haden 1865*; in lower right corner, hardly distinguishable: *West London Rowing Club Fulham 1865*. On thick Japan paper. The plate was afterward cut to make Nos. 113 and 114.

113 **The Feathers Tavern.** D. 108. K. 260–262.

Trial proof (*a*).

A. First published state.

B. Second published state.

114 **Thames Side.** D. 109. K. 263–267.

This is a fragment of an impression from the large plate. On Japan paper.

A. Trial proof (*a*). A horizontal dry-point line has been drawn in the water, immediately under the swan.

B. Proof of the same state. Cut down to the final dimensions—Height, $2\frac{7}{16}$ inches;

width, $3\frac{7}{8}$ inches. Two boats with figures, heavily drawn in ink, in lower right corner.

C. Marked: *undescribed.* Before the reflection of the central tree was enlarged, and before the removal of its branches from the roof beneath it, and before the change in the roofs of the out-houses in the centre. On Creswick paper.

D. The reflection of the tree has been enlarged, and the roof of the out-house has been left white.

115 **A Castle, County Wicklow.** D. 110. K. 268–270.

Trial proof (*a*). The foreground represents a wooded valley, which fills the whole lower half of the plate.

A. Trial proof (*b*). Part of the work in the foreground has been removed and additions, including three sheep, drawn in with crayon.

B. Undescribed. All of the foreground and part of the work on the right side have been erased, preparatory to redrawing.

C. The cleared space has been filled with shrubbery, and the plate completely reworked.

116 **Topsail Barges.** D. 111. K. 271.

Trial proof (*a*).

117 **Bark Refitting.** D. 112. K. 272–273.
Trial proof (*a*). On Japan paper.

A. Undescribed. Behind the bark, and extending across the plate, the shore has been lightly indicated; to the left rise low hills with trees upon them, and on the waters of two inlets are many small sail-boats. In the extreme left foreground, a boat with swelling sails, slightly drawn upon with pencil. All this work is in dry-point. The sky and the foreground are bare.

118 **Sketch of Dogs' Heads.** Height, 4 inches; width, 5½ inches.
The heads of two dogs, the one at the right only partially done, are roughly etched near the top of the plate. Below, *Kew May 28, 1865*, and in artist's writing, *I sh'd think unique? S. H.*

119 **A Group of Trees.** Height, 9¾ inches; width, 14⅞ inches.
At the right, near the centre of the plate, a large, bare tree with widely extending branches, stands immediately before a group of smaller trees, some of which have foliage. Two trees, one twisted and having foliage, are at the left, apart from the main group, and a tree-trunk is slightly indicated at the extreme right. Foul biting all over the plate,

particularly in lower left corner, where is *Seymour Haden, 1865.*

The composition is similar to that of *A By-Road in Tipperary.*

1868.

120 **Firs — A Study.** D. 113. K. 274–276.
Published state.

A. The same, retouched with sepia.

B. The same. Counterproof.

121 **Mount's Bay.** D. 114. K. 277–280.
Trial proof, undescribed. The great wave in the foreground, which in later states is etched, is here heavily drawn in India ink. Close cut. Without signature and date.

A. Another proof of the same state, heavily retouched all over in India ink. A flight of gulls introduced in the sky at the left.

B. Trial proof (*a*), with signature and date in upper left corner.

C. Published state. On Japan paper.

122 **The Herd.** D. 115. K. 281–282.
Published state.

A. The same. The hill, with the castle and trees in the distance, have been erased from the proof. This space, part of the foreground, and the tree-top at the

right, have been drawn upon in crayon. A flight of birds has also been introduced. Plate destroyed.

123 **The Three Sisters.** D. 116. K. 283–285.
Trial proof (*a*), marked: *undescribed.* The inscription in lower right corner is fainter than in the next proof, owing to defective inking.

A. The same, drawn upon in India ink; also marked: *undescribed.*

B. Published state. On Whatman paper.

124 **A Riverside, Devon.** D. 117. K. 286–287.
Trial proof (*a*), marked: *First trial impression from plate.* On Whatman paper.

A. The plate has been rebitten, and strengthened by additional work. Horizontal lines appear on the trees in the distance, seen through the opening at the left. Two reflections of trees at the lower right of the plate are extended across *Seymour* and *Haden.* Several new lines forming ripples have been introduced at the bottom of the plate. There is some foul biting in the water.

125 **The Turkish Bath — With Two Figures.** D. 118. K. 288–291.
Trial proof (*a*). On laid paper.

A. Marked: *Trial C.* Undescribed by Drake. It differs from (*a*) and the published

state by showing less bur about the negro than the former, and more than the latter.

B. Published state.

C. Published state. Printed in brown.

126 **The Turkish Bath — With One Figure.** D. 119. K. 292–295.

Trial proof (*a*). On Japan paper.

A. Trial proof (*c*). On Japan paper.

B. Undescribed trial proof, very rich in bur, the background on both sides of the figure being almost equally black. *S. Haden* in lower left corner. On thin laid paper. Cut close.

C. Published state. On Creswick paper.

127 **Battersea Bridge.** D. 120. K. 296–299.

Trial proof (*b*). The inscription reads: *Zinc. à Monsur Victor Schœlcher. 1868;* in lower right corner, *S. Hadens*, the final *s* being doubtless accidental. On Whatman paper.

A. Undescribed: between Drake's first and second published states. The sail shows the oblique shading lines, but the uppermost cloud on the left is white. On Whatman paper.

B. Second published state. The cloud is shaded.

C. Third published state.

1869.

128 **The Island, Boyle's Farm.** D. 121. K. 300–304.

Marked: *undescribed by Sir W. D.* In the middle of the foreground is a punt with two men fishing. In lower left corner: *Seymour Haden 1869*, the 9 reversed. In lower right corner: *Zinc Thames Ditton House.* The larger figure in the boat is touched with pencil.

A. Another impression of same state, but cut off above and below and the punt scraped out.

B. Trial proof (*b*). Reflections of trees extend over part of the space formerly occupied by the boat. The inscription in lower right corner has been removed, but slight traces of it are still visible.

C. Same state, washed with sepia.

D. Undescribed later state. Rebitten. Foul biting, especially in lower left corner. Printed in brownish ink.

129 **The Inn, Purfleet.** D. 122. K. 305–309.

Marked: *undescribed by Sir W. D. anterior to trial a undescribed.* On the left, about on a line with the man-of-war's pinnace, there are three projections of the bank jutting out into the river, whereas in (*a*) there are only

two. *1869*, near lower right corner. On India paper.

A. Trial proof (*a*). The flat space in front of the first two piles on the left has been shaded.

B. Trial proof (*b*). The ground in the middle distance has been shaded; the foreground is still bare.

C. First published state. In lower left corner, *Purfleet;* in lower right, *1869 Seym^r. Haden ft.* On Whatman paper.

D. Third published state. The plate has evidently been rebitten.

130 **Opposite the Inn, Purfleet.** D. 123. K. 310–311.

Trial proof, marked: *undescribed.* Drake does not mention that the signature *Seymour Haden* is in the lower left corner.

A. Undescribed later state. The work in the foreground, including the brig and the signature, has been removed.

NOTE.— Drake is in error regarding the size. The correct measurement is: width, 10 inches; height, $6\frac{5}{16}$ inches.

131 **The Inn, Purfleet,** and **Opposite the Inn, Purfleet.** D. 122–123. K. 312–313. These two plates are printed on one sheet of India paper, so as to form a panorama. The states are earlier than any heretofore

described. The left plate has the three projections described under 122, but across the foreground run some heavily bitten lines, and there is considerable foul biting. The date, 1869, has not yet been introduced; in lower left corner an inscription has been erased, and is now partly covered by *On Zinc Seymour Haden*. The plate on the right —D. 123—shows more work than Drake describes. The sky is filled with heavy etched lines, continuations of and like those in D. 122. The two vessels, with white sails in the later states, are dark and differ in shape, and a smaller vessel is seen between and in front of them, as well as a steamer to the right of centre of plate. The water in the foreground is worked with lines, which are continuations of those in No. 129, and there is much foul biting in it. Most of the parts which were to be taken out are covered with white.

A. Counterproofs, printed on one sheet of Japan paper. Parts marked × were intended to have been erased.

132 **A Likely Place for a Salmon.** D. 124. K. 314–316.

Trial proof (*a*).

A. Undescribed trial proof. Some of the trees and bushes on the further side of

the river have been lightly shaded. The pointed rock to the right of the fisherman's line is shaded with strongly etched lines.

B. Undescribed trial proof. There is additional shading on the trees at the right, and the bushes on the extreme right have been replaced by tree trunks. The small fisherman is now a larger one in white pantaloons. There is additional work in the river, and the contour and position of the pointed rock are slightly changed. The tree at the left, on the right bank, has been strongly modeled; the remainder of the clump, as well as the water beneath, and the man, are drawn upon in pencil.

On all these proofs, in lower left corner: *Llanstephan — 1869 — S. Haden.*

33 **Ludlow Castle.** D. 125. K. 317–319.

Trial proof (*a*). Printed in brown.

A. Trial proof (*a*), drawn upon in crayon.

34 **Whitfield Yew.** D. 126. K. 320.

Undescribed trial proof. Drake mentions only one trial proof, that of the Haden Collection here shown, but he does not state that the foreground and middle ground are bare, and he gives signature and date, *Seymour Haden, 1869*, which are here wanting.

1870.

135 **The Two Sheep.** D. 127. K. 321–324.
Trial proof (*a*), as described by Drake, except that *Seymour Haden, 1870,* is not in the lower left corner, and there are two men in the boat instead of one.

A. Trial proof (*b*), still before the name of Haden. On laid paper.

B. Published state, though marked: *undescribed.* It corresponds with the description given by Drake. On Japan paper.

C. Marked: *1st*, but a later state. The plate has been rebitten, and much of the work in the left foreground has been erased, including the rabbit and the name and date. The delicate work on the sheep, and most of the shading lines on the tree in the upper right corner, have disappeared.

136 **Breaking up of the Agamemnon.** D. 128. K. 325–331.
Trial proof (*a*), marked: (*a*) *First impression from plate.* On blue paper.

A. Trial proof (*a*), marked: *a Second impression from plate.*

B. Trial proof (*a*). Counterproof.

C. Trial proof (*c*), marked: (*c*) *with balk of timber.*

D. Undescribed trial proof. The extra balk

of timber and the church in the distance under the fluke of the anchor have been removed, but instead of the church there are only clouds. Marked: *Trial proof with balk of timber and distance removed.*

E. First published state, marked: *1.st State. This is perhaps the finest impression taken from the plate. S. H.* On Whatman paper.

F. Second published state, marked: *2.d St. This is, I think, the finest impr. taken in this State.* On Whatman paper.

137 **Iffley Mill.** D. 129. K. 332–335.

Undescribed trial proof, earlier than (*a*). The walls of the mill are white, while those in (*a*) are covered by lines. The remainder of the impression is more or less scraped out and drawn upon in crayon and India ink. On plate paper.

A. Trial proof (*a*).

B. Trial proof (*b*). The man, rod, dog and punt, in the lower right corner, have been removed and tall grasses occupy their place; above, in front of the large tree, a man with a rod and net, wading in the river, has been introduced. Drake's statement that this last figure

"replaces" the first is obviously incorrect.

C. Trial proof (*b*). On Whatman paper. Washed with sepia.

138 **A Brig at Anchor.** D. 130. K. 336–338. Trial proof (*a*). On India paper, mounted.

A. Marked: *Trial — undescribed — before cross hatching on sail.* The top of the sail is shaded with heavy perpendicular dry-point lines, so that it is almost black. On Whatman paper.

B. Published state. The top of the sail is shaded by lines showing more delicate gradation, crossing one another at right angles. On Japan paper. Plate destroyed.

1873.

139 **Sawley Abbey.** D. 131. K. 339–348. Trial proof (*a*). Under the weeds, three inches from right margin, the name *Lulu.*

A. Undescribed trial proof. The weeds and name on the right, with the lines above them, up to the cloud lines, have been removed.

B. Counterproof of same state. On Whatman paper.

C. Counterproof of same state, washed with colors.

D. Marked: *Trial. undescribed.* A hill, with a cart at its foot, has been introduced in the right distance, the sky in right upper corner has been shaded with oblique lines, and a few lines have been added to right of dogs, in middle and foreground.

E. A counterproof of same state, marked: *Trial* (*b*) *undescribed—reverse.*

F. Published state.

G. Trial proof, marked: *undescribed—unique?* A flock of seven sheep has been introduced in the foreground. The tips of two of the weeds are still seen at about the centre of the plate.

H. Undescribed. Only three of the sheep are left, and the tips of the weeds have disappeared, leaving a break in the line of the bank.

140 **By Inveroran.** D. 132. K. 349–352.
Trial proof (*a*). The sky has been erased on the proof. On Whatman paper.

A. Marked: *Trial* (*b*), undescribed. The work in the middle ground, below the hill, has been removed, in a line, almost from the river to the left edge of the plate. All the lines along the bottom of the plate, those in the stream at the right, as well as the name and date,

have been taken out. There is foul biting at the left.

141 **Scotch Firs, Inveroran.** D. 133. K. 353–355.
Trial proof (*a*).

A. Trial proof (*a*). Counterproof.

B. Published state.

142 **The Amstel.** D. 134. K. 356–358. Height, 6 inches; width, 9 inches.
The composition occupies the centre of the plate, 5¼ x 6¾ inches. The outside edges are foul bitten. The river, boats, timber, quays, with posts, etc., occupy the foreground. On the left side of the river, houses, trees, etc., and several vessels moored to the bank. In lower left corner: *Seymour Haden, 1873.* Pure etching.

A. Second trial proof. The ground and some of the houses at the left are now shaded; two men in the foreground are hauling timber, and the sail of the vessel in middle distance, which was white, is now shaded by crosslines. The clouds on the horizon and the distance are better expressed, and one half of the sun is seen near where the river disappears.

NOTE.—When Drake's Catalogue was compiled, this plate had not been bitten in.

1874.

143 **Dolmellynlyn.** D. 135. K. 359–360.
Counterproof. Judging from Drake's description of trial proof (*a*), this is a later state, as the "incline heavily wooded" on the left, has been removed.

A. Counterproof of same state, retouched.

144 **The Mill Wheel.** D. 136. K. 361–362.
First published state. On Whatman paper.

A. Second published state. On Japan paper.

145 **Harlech.** D. 137. K. 363–367.
Published state. There are only twelve impressions.

A. Mezzotinted. Marked: *Trial. 1.st scrape. one sitting — with ordinary Etching Scraper — Experiment on Zinc.* Printed in warm black.

B. Later state, drawn upon in pencil. More of the sky has been removed. A new mezzotint ground has been laid on lower right of plate, partly obscuring the line of the stream in the middle distance. Printed in brown. On plate paper.

146 **An Essex Farm.** D. 138. K. 368–375.
Trial proof, marked: (*a*) *unique?* The top of a mast and sail of a boat, three masts of

a ship, and the top of the mainsail show above the houses and rocks at the right. A stook of corn at left rises above the horizon.

A. Apparently same state, but extensively scraped and then touched up with crayon and washed with sepia.

B. Undescribed. The masts of the ship have been burnished out, faint traces of them only showing. The top of the sail remains. The mast and sail of the small boat and the stook of corn have been removed, leaving a bare space. Slightly touched up.

C. Undescribed. The sky where the masts were, is lightly worked, and the sail remaining is now shaded. The coast-lines on both sides of the river are delineated. Several vessels, including a steamer, have been introduced, and some lines have been drawn in the left middle ground.

D. Undescribed. The vessel with three sails, and the two little boats to right and left of it, have disappeared, and their place is taken by two rowboats; on the stern of the one to right is a small sail. The lines in left middle ground have been removed. In the margin is written: *The plate dirty.*

E. Undescribed. Nearly the same state as before, but the plate cleaned. In the

removal of the foul biting, parts of the distant shore-line have been obliterated. Printed in reddish brown on laid paper. In the margin is written: *Trial. C. — too red — m — burnt umber — no burnt Sienna.*

147 **The Boat-House.** D. 139. K. 376–379. Trial proof (*a*). There are only a few coarse cloud-lines in the sky; coarse, foul biting in sky and middle ground; finer foul biting in the foreground.

A. Counterproof of same state, washed with color. On Whatman paper.

B. Trial proof (*b*). Not in Drake. The foul biting in the sky, except that in upper right corner, has been removed. In the margin below is written: —*foul biting in sky erased & portion of foreground & signature removed.*

C. Undescribed. The lower part of the sky is shaded by strong oblique lines. The lines in the immediate foreground have nearly all been removed.

148 **Calais Pier — After Turner.** D. 140. K. 380–385.

Trial proof (*a*). An impression taken without ink in the lines, to show the biting.

A. Trial proof (*a*). Another impression. The plate is lightly worked; none of the sails of the vessels are shaded, nor the pier at extreme left of plate.

B. Trial proof (*b*). The pier at left is shaded, also some of the sails, including that of the small boat at right. The sky is almost completely covered with clouds.

C. Trial proof, marked: *Trial undescribed by Drake between a & b & c.* The greater part of the sky has been removed and re-drawn. Some foul biting. The sail on the small boat to right is again white.

D. Trial proof, Marked: (*d*) *April 1875.* The whole plate is strengthened, particularly the sky at left. The sail on the boat at right is shaded by what appears to be aquatint, and a few dry-point lines.

E. Second state; with the man's face in the clouds at left.

F. Third state; unpublished. Marked: *3.d State — prepared for Mezzotinting.*

G. Impression from the centre plate, which was mezzotinted.

149 **Pool Dornie.** D. 141. K. 386–387.
Trial proof (*a*). A river, making a sudden

bend to left in the distance, where it is lost to view between low wooded hills, fills the whole of the middle ground and the right foreground. To left, in foreground, a knoll with ferns and two large trees. Three points of the left bank jut into the river in the distance.

A. Undescribed. The trees and ferns at left have been removed, and in their place are large boulders, from which tangled shrubs, heavily shaded, hang over the river. In place of the river at left middle distance, a bank with trees. A man fishing on right bank. The trees on the banks of the river are altered, also heavily shaded, and swirling water is expressed in the river. *Seymour Haden*, across the man's legs at left. In margin below, in pencil: *D — unpublished, trial — not described.* No signature. Touched in pencil. In the margin: *Jan. 26. 1878* in pencil. Drake, however, assigns the plate to 1874.

B. Undescribed. Most of the work on the left has been erased, including the feet of the man, who has been partly redrawn, and the space in part left bare. In the margin is written: *trial 141 — plate abandoned.*

1877.

150 **Hand Painting.** D. 142. K. 388.
Trial proof (*a*).

151 **Hands Dry-Pointing.** D. 143. K. 389–390.
Trial proof (*a*).
A. Trial proof (*b*).

152 **Winchelsea Canal.** D. 144. K. 391–394.
Trial proof (*a*), partly erased and drawn upon.
A. The mezzotint. Undescribed trial proof. The little tower on the horizon at the left (Camber Castle) has disappeared. Printed in brown.
B. Another undescribed proof with changes in the mezzotinting, particularly in the water in right foreground. Printed in dark brown.

153 **Divergent Paths.** D. 145. K. 395–399.
Undescribed; before Drake's trial proof (*a*). In this proof there are only the two roads in the middle, reeds or high grass on either side, and bushes in the background, the whole expressed in very strong contrasts of black and white. The proof is, however, marked (*a*).

A. Undescribed. The bushes in the background have been partly scraped away to make room for the trunks, which have been drawn in pencil. Marked: *Trial. Jan. 6, 1878* (*b*).

B. A similar proof, drawn upon. In the margin to left is written: *Trial. Jan. 6, 1878 c undescribed* —; to right: *The divergent paths.*

C. Drake's trial proof (*a*). The tree-trunks are now expressed to the left, in dry-point. Additions have also been made to the foreground on the left. The signature, *Seymour Haden*, not mentioned by Drake, has been dry-pointed in lower left corner. In the margin is written: (*d*) *undescribed.*

154 **Windmill Hill** (No. 1). D. 146. K. 400–402.

Trial proof (*a*). The left half of the roof of the house is shaded. In the margin is written: 1 *Trial Oct. 7, 1877.* (*a*) *1st from plate.*

A. Trial proof (*b*), touched in pencil. In the margin is written: *Windmill Hill—Early trial*—(*b*). The roof is still shaded on its left half. On Japan paper.

B. Published state. The whole roof is shaded.

155 **Windmill Hill** (No. 2). D. 147. K. 403–405.

Trial proof (*a*). The middle ground on the left is bare. Much foul biting.

A. Marked: (*b*). Some lines are now on the bare space in the middle ground, and black spots of dry-pointing on the bushes at the left.

B. Marked: (*c*). The patches on the bushes have been cleared, and more dry-point lines added, so that the whole is now more harmonious.

NOTE.— Koehler, from his foot-note, evidently mistakes subject for locality.

156 **Windmill Hill** (No. 3). D. 148. K. 406. Trial proof (*a*). Drake's description of this plate is somewhat misleading: "The same subject, on an enlarged scale, as Nos. 146 and 147. Ferns in the foreground. 'Seymour Haden, 1877.'" It is really a part of the same subject from a nearer point of view.

157 **Ye Compleat Angler.** D. 149. K. 407–409.

Trial proof (*a*), marked: *Trial. Dec.r 4, 1877.* (*a*).

A. Trial proof (*b*), marked: *Trial. Jan. 6, 1878* (*b*).

B. Published state.

158 **Nine Barrow Down.** D. 150. K. 410.
Published state.

159 **The Keep.** D. 151. K. 411–413.
Trial proof, marked: *D. 151.* (*a*). Drake calls this the published state.

A. Trial proof, marked: *D. 151.* (*b*) *undescribed.* The felled tree trunks in the foreground are shaded.

B. Another proof, marked by the artist: *151 first.* All the work between the castle and the large, inclined tree has been removed; in its place are a hill and two cows. The trees at the left, except the two trunks at the extreme end, have been combined to form one large one, whose trunk rises in front of the felled logs and obliterates *Haden.* The small tree at the right has been taken out, and a weather-vane is on the mast above the castle. Below and to the right are minor changes.

160 **The Sluice.** D. 152. K. 414–416.
Trial proof (*a*), marked: *Trial 1.st one only.* (*a*).

A. Undescribed. In the margin is written: *Trial 2* (*b*). *Two impressions — this the first.* Behind the little girl on the right now stands a larger boy who appears to be talking to a boy who sits on

top of the wall of the sluice on the left, which has been re-drawn and extends much further to the left, and is more in the foreground. A branch in upper right corner now reaches to the middle of the plate. The signature and date are fainter than in (*a*).

B. First state. Much work has been added, especially on the right. The layers of stone have been drawn in on the sluice wall. The water coming from the sluice is well defined, and swirls around the wall toward the mill-wheel. In lower right corner: *Seymour Haden 1877*, the year reversed.

161 **The Cabin.** D. 153. K. 417–419.

Trial proof, marked: 1 *Trial Oct 7. 1877. a.* Instead of the black dog mentioned by Drake, a black cat is seated at the left-hand corner of the cabin.

A. Trial proof, undescribed; marked *c*. The figures on the left have been removed, as well as the signature and date. They have been replaced by a dog looking out of a kennel made of a barrel. The horizon at extreme left is indicated by a single line.

B. Trial proof, undescribed. Some houses, trees, and a fence in the distance on the

extreme left, instead of the single line. *Seymour Haden 1877*, is in the centre of the foreground, in dry-point.

162 **The Castle Ditch.** D. 154. K. 420.
Trial proof (*a*), marked, in the artist's writing: *1. Trial. Oct. 7. 1877. unique.* The plate was destroyed after this impression had been taken.

163 **The Castle Bridge.** D. 155. K. 421–423.
Trial proof (*a*), marked: *1. Trial Dec. 4. 1877* (*a*). This gives the complete composition, the castle gate with double portcullis and the shading of the arches being intact.

A. Undescribed. The shading under the arches has been erased, as well as part of the gate, leaving a blank space in the centre of the plate above.

164 **Swanage Bay.** D. 156. K. 424–426.
Trial proof (*a*), before the plate was cut.

A. The plate reduced. Three of the four diagonal lines which marked the bank of the river in lower left corner, and some of the foul biting in the sky, have been removed, but instead of the storm cloud on the left having been removed, it has been increased.

B. First state. The bare sky at upper left corner is now filled with clouds, and the lower left corner worked over in lines.

165 **Newton Manor.** D. 157. K. 427–430.
Trial proof, undescribed. Later than Drake's trial proof (*a*). Three hinds in the foreground. The distant hills are only laid in, and the trees surrounding the house almost a black mass. Marked: *Trial b 2 impressions.*

A. Trial proof, undescribed. The distance has been developed by the addition of slight indications of trees, etc., and the trees surrounding the house have been cleared up. In the left lower corner a large stag has been introduced, of which only the head and neck and part of the back are seen. Marked: *Trial — before shadowing the large stag — 3 impr.*

B. Trial proof, undescribed. The middle distance and the distance on the right have been shaded, and some shading has been done on the head and neck of the stag. Marked: (*c*).

C. Trial proof, undescribed. The cliff near the foreground, above the stag, has been erased. Some shading by oblique lines at the foot of the rising ground at the right.

166 **Challow Farm.** D. 158. K. 431–434.
Undescribed. Drake does not mention the two ponds beyond the donkey, the shipping in left distance, nor the distant hills which are lost behind the tree at right. Black spots of dry-point are all over the plate.

A. Undescribed, marked: *Trial* (*b*) *unique.* The dry-point has been reduced, the sky, mountains, and shipping have been almost burnished out, but slight traces of them remaining.

B. Undescribed. Added dry-point work all over the plate. The stump to the left of the large tree has been developed into a tree of equal height, there is one pond before the donkey well expressed, and the distance is closed in by a hill.

C. Undescribed. The distance, including the farm-houses and the tree on the left, has been taken out again. The signature and date in lower left corner have also been removed and the following substituted: *While birds sing donkeys bray. March 15. 1880.* On the proof, over the legend quoted, is written: *To T. A. Martin donkey and critic.* In the margin below is written: *Tr. c* and *Dedicated with this inscription* (*only two impressions taken*) *to a well known critic who, knowing nothing of drypoint, found*

this plate 'a ridiculous assemblage of blots' — On the lowest branch of the tree nearest to centre sits a bird.

D. Undescribed. Marked: *touched.* The farm-houses and tree to left have been restored about as they were before, and the distance closed in by hills rising toward the right. The legend of the former state has been erased, and *Seymour Haden 1877* is in its old place.

E. Undescribed. Marked: *First St.* Some additional work on the plate, especially in the distance and middle distance. The gable end of the last building on the left and the roof of the main building have been shaded. In the gable end of the barn to right, which previously had no openings, an arched door and, above it, a square opening have been introduced.

167 **Wareham Bridge.** D. 159. K. 435–439. Marked: 1. *Trial* (*a*) — *Oct 7. 1877.* Drake says there are men and horses, but there are only two horses and one man. The distance on extreme right is undefined.

A. Marked: *Trial* (*b*). To the right of the bridge some houses have been added, and the distance, at extreme right, defined by a house and trees. In the upper

left corner the trees have been removed, and two horses and riders have taken their place. Underneath, the arches are now shadowed by cross-lines.

B. Undescribed. Marked: *Trial* (*c*). The bridge, the houses, and the distant shore of the river have been shaded, and much delicate work has been added in the sky. The reeds under the white end of the boat-house have been shaded by oblique lines, and their reflection in the water darkened. The upper part of the tall grass, on the extreme right, has been almost effaced.

C. Undescribed. Marked: *First pub: st:*. In the right foreground two horses, one ridden by a boy who looks backward, have been added. In the extreme distance high hills are indicated.

D. Undescribed. The hills in the extreme distance have been removed. The horses in the right foreground, which are nearly white in C. are now more completely shaded. The grasses to right of the horses have been erased.

18 **The Little Boat-house.** D. 160. K. 440–441.

Published state.

A. Undescribed. The mound in the dis-

tance, on extreme left, has been changed into a hut with a smoking chimney, above which three birds are flying. In the opening between the large willow and the tree to left of it, a man with a wheelbarrow is indicated. On the extreme right, near the foreground, a boat, with a pair of oars in it, has been added.

169 **A Backwater.** D. 161. K. 442–444.

Trial proof (*a*), marked: *1 Trial* (*a*) *unique.*

A. Published state? Marked: *b. undescribed.* Clouds have been indicated in the sky, which was quite bare in (*a*), and the distant trees on extreme right have been added. On the ground in front of these trees three animals have been indicated. A boy is swimming on his back in the water.

B. Marked: *at Sonning—Berks.* The boy has been removed, and the reflections of the ferns in the water have been lengthened near the point where the left bank forms an angle, and also three quarters of an inch to left of that. There is more work on the foliage of the large trees, and a curious new *S* is dry-pointed over the old one in *Seymour.*

C. Undescribed. Three large ducks, sitting, have been introduced in the foreground.

170 **Sketch at the Back of a Zinc Plate.** D. 162. K. 445.

Trial (*a*). The man on the left behind the tree has no fishing-rod.

A. Published state.
(Lenox trial (*a*).)

71 **The Two Cows.** D. 163. K. 446–451.
Trial proof (*a*), marked: (*a*) *unique.*

A. Trial proof (*b*), marked: *b.*

B. Marked: *Trial c undescribed.* The distance on the right has been taken out, leaving nearly all the upper quarter of the plate bare. Foul biting all over the remainder of the plate, particularly at the left.

C. Undescribed. A third cow, grazing, has been introduced in the middle ground on the right. A few horizontal lines have been drawn in the distance to right of trees, so that the horizon is now of equal height on both sides. The right of the two smaller cows is still white, and broad white lights are on the large cow. There are shading lines in the distance to the left of the trees, and the foul biting has been cleared away. Marked: *c with third cow undescribed.*

D. Undescribed. The white cow and the lights on the large cow have been shaded.

172 **The Willows.** D. 164. K. 452–453.
Undescribed proof. A road has been defined between the tree on the extreme left and the willows. The growth of brushwood on the left, as well as the signature and date under it, have been replaced by two lambs lying among brambles. In lower right corner: *Seymour Haden, 1877.*

173 **Dusty Millers.** D. 165. K. 454–457.
Trial proof (*a*).
A. First published state. On Japan paper.
B. Second published state. On Japan paper.

174 **Barbel Fishing.** D. 166. K. 458.
Published state, which is the only one described by Drake.

175 **The Vicarage.** D. 167. K. 459.
Trial proof (*a*).

176 **Grim Spain.** D. 168. K. 460–461.
Published state, marked: *Trial. Dec. 4. 1877.* Printed in black. On Japan paper.
A. Same state, marked: *Trial. Dec. 4. 1877 —1.st St: This will do. S. H.* Printed in brown. On laid paper.

177 **Toledo.** Not in Drake. K. 462.
A roadway on the bank of a river occupies the foreground of the plate. Winding to the left, it crosses a bridge of a single arch

at the right of the middle distance. A hill, sloping from right to left, is crowned by a castle; and on the distant high bank of the river, at the right, are houses and trees. In the left foreground is a group of trees with leaves; and two slender tree-trunks stand in the middle of the plate. Other trees border the edge of the road. In lower left corner: *Seymour Haden 1877.* In the margin is written: *168ª Toledo — Plate abandoned.* On Whatman paper. Slightly retouched.

[78 **The Fountain, Cintra.** D. 169. K. 463–465.

Trial proof (*a*), marked: (*a*) *one proof only taken.* The signature is on the basin of the fountain, almost hidden by the shading.

A. Trial proof (*b*), marked: (*b*) *undescribed*, which is an error.

B. Undescribed. Marked: (*c*)—*undescribed.* The middle distance has again been partly drawn in outline. The sky and the extreme right are bare.

79 **Cadaval, Cintra.** D. 170. K. 466–467.

Trial proof (*b*), slightly touched in pencil, marked: *Trial—Jan 6. 1878, printed in brown?* and *The lines of Torres Vedras.*

A. Counterproof of same state. On the proof, the branches and foliage in upper left corner have been scratched out.

In the space is written: *Six Etchings in Spain & Portugal.* In the margin below is marked: *1 Trial reverse. Jan 6. 1878*, and under the figure of the sitting man: *This is Sir J. C. Robinson.*

180 **Cork Trees, Cintra.** D. 171. K. 468.
Trial proof (*a*), marked: *1. Trial Jan 6. 1878.* On Japan paper.

181 **The Tank, Cintra.** D. 172. K. 469.
Trial proof (*a*), marked: *9.th from plate.*

182 **The Terrace, Cintra.** D. 173. K. 470.
Trial A, marked: *1. Trial. Dec. 4. 1877.* This corresponds to Drake's trial proof (*a*), except that the signature and date, in lower left corner, are not reversed.

183 **Outside the Cork Convent, Cintra.** D. 174. K. 471–472.
Trial proof (*a*), marked: *1 Trial. Decr 4. 1877.*

A. Undescribed. The buildings, etc., have been shaded on the sides toward the right. All the work in the centre and left part of the foreground has been erased, and the figure of a standing woman introduced. In the lower left corner: *Seymour Haden.*

184 **Inside the Cork Convent, Cintra.** D. 175. K. 473–475.

Trial proof (*a*), marked: *1. Trial Dec^r. 4. 1877.* (*a*).

Trial proof, marked: (*b*) *undescribed.*

A. Trial proof, marked: (*b*) *undescribed.* The bushes have been removed from before the wall at the left, and the figure of a man is introduced. Most of the stones at the left are now shaded. The entrance is so black as to be almost undistinguishable. The slab of stone at the right has been removed, and *Sey* of *Seymour* has been re-etched.

B. Trial proof, undescribed. All the work in the left half of the plate has been removed except a few lines indicating the retaining and garden walls, and the monk standing in front of them.

185 **A Monk Praying.** D. 185. K. 476–479. Trial proof (*a*). The sleeve of the monk's habit is almost white and his face is touched up with pencil.

A. Trial proof, undescribed, marked: (*b*). The upper part of the sleeve and the cuff are shaded, and the face is touched up with pencil.

B. Trial proof, undescribed, marked: (*c*). Additional work on the monk's cowl and habit. The cuff, near the hand, now has heavy oblique cross-lines; also

the habit, below the cuff. The face is touched up with pencil.

C. Trial proof, undescribed. The plate has been cut down to: height, $5\frac{15}{16}$ inches; width, $5\frac{3}{8}$ inches. The monk and the left part of the tree, with the cross attached, remain. The face is touched up with pencil.

186 **The Monk at the Fountain.** Not in Drake. Etching. K. 480–481. Size of plate: height, $5\frac{7}{8}$ inches; width, $8\frac{7}{8}$ inches.

Before a fountain at the right stands a bareheaded monk, with his back to the spectator, in his hand, a jug. Behind the fountain, five steps lead up to an arched doorway in a wall; to the left of the top of which is a niche containing a skull. Behind this, a square building with pyramidal roof, the square door of which is approached by a flight of steps. A stone post, and a wall which runs to within an inch of the edge of the plate, are indicated on the left. In the left lower corner: *Seymour Haden 1877.* In the margin, in artist's writing: *Not in Drake—the Monk at the Fountain—trial (a)—before burnisher marks on figure—*

A. Marked: *1st St.* Some shading lines on the lower part of the monk's habit have been burnished out. The lower part of jet of water has also been erased.

1878.

187 **Thames Fishermen.** D. 182. K. 482.
Trial proof (*a*) — only state. As Drake says, this plate is "a repetition of No. 11, with changes in the forms of the trees on the left bank."

188 **Windsor.** D. 183. K. 484–492.
Charcoal drawing, partly touched up with white. A study for the etching. In lower left corner is written: *Seymour Haden. Done sitting on railway bridge — in bodily fear of train.* Drake assigns "Windsor" to the year 1879, but as the plate is dated 1878, it is inserted under this year.

A. Trial proof (*a*), marked: *Trial* (*a*), and: *Trial. Fr. Seymour Haden.* Printed in warm brown.

B. Marked: *Trial* (*C*) *undescribed anterior to 1st St.* The bushes at the back of the bathers have been changed into trees, the sail of the boat has been enlarged and shaded, but the reflection of the boat in the water has not yet been defined. Printed in warm brown.

C. First published state, marked: *1.st St.* *D.* The reflection of the sail-boat has been defined. Printed in warm brown.

D. Marked: *undescribed — Trial* (*b*). The branch which crossed the sail has been

removed, the sail is white again, and its reflection in the water has been almost erased. The bush in front of the bathers has disappeared. On Whatman paper. Printed in warm brown.

E. Second published state, marked: *2.nd State: D.* The lower part of the sail is shaded. Printed in dark brown.

F. Fourth published state. Printed in warm black.

1879.

189 **The House by the Sea.** D. 176. K. 493–494.

First state. In addition to Drake's description the following should be added: In the middle distance, on the right, are shrubs and brambles lightly indicated; and there is a figure of a man in the roadway behind the post. On the left is a large pyramidal rock, half way up the plate. Signed: *Royal Institution 29 March 1879. Seymour Haden.* Below, in the artist's handwriting: *This is the plate as actually done during the lecture —no other impression that I know of— Printed also at the lecture by Goulding. Seymour Haden.*

A. Undescribed by Drake. The pyramidal stone is now a post with rounded top. The man, and the brambles to the right of

and beyond the post in the centre, have been cleared away. A net which casts a shadow is suspended from poles to the right of the house, and two figures, water-butts, etc., in front of the house, have taken their place.

B. Undescribed by Drake. Marked: *trial 1st St.* The post at the left has now a square head and is heavily shaded. The figures before the house have been removed, as has the shadow cast by the net.

190 **The Amstel.** D. 177. K. 495–496.
As described by Drake, but without the inscription cited by him: *Royal Institution, March 29, 1879, Seymour Haden.*

191 **The Hedgerow.** D. 178. K. 497.
Bushes, a bifurcated tree trunk, a tree leaning to right, with foliage indicated by oblique hatchings, and a line in front of them to indicate rising ground, occupy the middle ground. In the distance, trees, bushes, and a house. Beginning at lower right corner: *Royal Institution—March 29—1879.* About an inch and a quarter of the left side of the plate and the foreground are white. The dog and sheep mentioned by Drake may have been removed, as there are traces of former work in the foreground.

192 **The Turret.** D. 179. K. 498.
Published state. Printed in warm black.

193 **One-Tree Farm.** D. 180. K. 499.
Besides the ducks near the pond there is also a flock of sheep behind and to left of the tree. This plate had evidently been used before. *Willesley, Oct 4 1873. S. Haden* is still legible over the present signature. The impression is partly scraped out and drawn upon.

194 **Three-Tree Farm.** D. 181. K. 500.
Published state. On laid paper.

195 **Greenwich.** D. 184. K. 501–510.
Trial proof (*a*).

A. Trial proof (*b*).

B. Trial proof (*c*).

C. Marked: *Trial D undescribed. Boat in foreground with additional work afterward removed;* that is, the boat is now white again inside, except in a corner of the stern, but is shaded outside. The added boat is shaded inside and outside.

D. Undescribed. Marked: *II variation in foreground boat.*

E. First published state.

F. Second published state.

PLATES EXECUTED SINCE THE PUBLICATION OF DRAKE'S CATALOGUE.

For early plates not described by Drake, see Nos. 23, 51, 85, 118, and 119 of this catalogue.

1880.

196 **Harlech.** Mezzotint. (The second plate reversed. The first is D. 137.) K. 511–516. Height, 8⅞ inches; width, 12⅜ inches. Sub-height, 8 inches; width, 11⅜ inches.

The spur of a rocky eminence rising from the right middle ground is crowned by a castle. A herd of deer among the rocks below. At the left, and in the distance, a plain through which winds a river. A tree at the extreme right. Smoke arises from a cleft in the rocks below the castle and a heavy cloud hangs over the plain. Almost pure mezzotint. Printed in light brown.

Trial proof (*a*), as described: marked: *1st Trial Ap. 18. 1880. Still more pressure*, and (*a*).

A. Trial (*b*). The plate has been worked over, roulette having been freely used, also dry-point. The contour of some of the rocks has been changed, the deer have been removed, and sheep graze in

the near right foreground. The smoke has increased, there are heavier clouds in the sky at right, and the tree has been removed, leaving some brushwood. Printed in warm brown.

B. Trial *C.* The outlines of the castle and rocks have been clearly defined by etched lines, as well as the herbage, etc., at right, where another sheep has been added higher up. The river now winds in and out, and the large cloud has given place to a streaked sky. A strong etched line marks the outline of the composition. In the margin below: *Narlech.* Printed in warm brown ink.

C. Trial D. The clouds at the right have been made heavier and the river obscured by roulette work. Below, in dry-point, on the left: *Drawn, Etched, Engraved, and Printed by*; on the right: *Francis Seymour Haden May 11 1880.* The middle bar of the N in *Narlech* has been crossed by a dry-point line to indicate an H. Printed in warm brown.

D. There is now only a single thin line of smoke rising toward the left, in a broad band of shadow falling obliquely across the declivity. Printed in dark brown.

E. The smoke has been more clearly de-

fined, and the margins have been cleaned, except the lower, which still shows traces of the rocking-tool. The dry-point lettering is fainter, having lost its bur, and the title again reads *Narlech*, as the dry-point line across the middle bar of the N has almost entirely disappeared. Marked: *First state.* Printed in dark brown.

1881.

197 **The Minister's Horse.** Dry-point. K. 517. Height, 5½ inches; width, 8½ inches. An old white horse, turned toward the left, stands in water, in a ravine which runs from lower right corner to the centre of the plate. On the left, precipitous rocks; on the right, a plateau with low trees. In the distance, the sea, with a sail-boat and steamer; beyond, high mountains. In lower left corner: *Seymour Haden, 1881.* Marked: *189 D. Trial. A one impression.*

198 **The Village Ford.** Etching and dry-point. K. 518–522. Height, 7 inches; width, 11½ inches.

A stream occupies the foreground; across it runs a trestle-bridge from the right to the centre of the middle ground, where it is continued by a road bordered on the left by

houses and trees running at a right angle to it. Behind the bridge, on the right, is a clump of bushes. In the water, to the left, a cow stands, facing to front; behind, and still further to the left, is another cow. In the lower left corner: *Seymour Haden, 1881.* Trial (*a*), as described.

A. Trial (*b*). The second cow has been removed.

B. First state. The plate is cut down on the left, and the size is now: height, 7 inches; width, 10¼ inches. The houses, hay-ricks, fence, and trees on the left are completed to the edge of the plate, and a man is walking in the roadway. A few delicate lines express the extreme distance in upper right corner, where a group of trees in dry-point has been added.

C. Second state. A man is climbing a ladder which leans on the long, low house at the left, near which are three ducks, by the fence. There are clouds in the sky, and the trees and distance at the right are strengthened.

199 **A Lancashire River.** Etching. K. 523–529. Height, 11 inches; width, 16 inches. A river, in which are cattle, occupies the whole foreground, and is lost to view be-

tween high, steep banks in the middle distance. The right bank, from the middle distance to the foreground, where it juts into the river, is thickly wooded. In the left middle distance, cattle, boat-house, three boats, and nets hung on poles to dry. Rolling clouds and rain at left, clear in center, heavy, broken clouds at right. In lower right corner: *Seymour Haden, 1881.*

A. Trial proof (*a*). The cow in the lower left corner is but slightly shaded, and the white one, in profile on the shore, is lightly shaded by parallel oblique dry-point lines. There are only two boats and no nets.

B. Trial proof, marked: (*b*). Delicate, but no difference between (*a*) and (*b*) can be detected.

C. Trial proof, marked: (*c*). The smaller of the two white cows in the middle distance is shaded with lines, and the high lights on the black cows are also shaded. There are three boats in front of the little house, behind which nets are hung. The reflections in the water from the trees of the right bank are more developed.

D. Trial proof, marked: (*d*). There are three positive spots of black on the trees on the right bank which juts into the river.

E. Trial proof, marked: (*e*). The black spots have been removed.
First state. The mass of trees on the point on the right has been divided into two groups by the introduction of a broad light. The nets are now extended in an elliptic sweep to left of the boat-house; the clouds are more developed, and touch the top of the bare bluff in the middle distance.

200 **Encombe Woods.** Etching. K. 530–536.
Height, 9⅞ inches; width, 15 inches.
At the right, a wooded hillside which extends in a semi-circular sweep beyond the centre. A ravine and plateau in left distance. In lower left corner, a pool of water in which are cast the reflections of two donkeys standing on its edge. In both corners of the sky, clouds and rain. At extreme right, a large tree-top with widely extending branches. In lower right corner: *Seymour Haden 1882.*
Marked: *Trial* (*a*): *with figure & horses.* The whole sky is filled with indications of rain. The ravine on left is not yet well defined. In the foreground to right, two horses are seen from behind, one mounted by a man. In right lower corner: *Seymour Haden, 1881.* Slightly touched in pencil.

A. Marked: *Trial* (*b*), *reversed.* A counterproof. The horses and man have been removed, and most of the work in the middle of the sky cleared away. Touched with crayon.

B. Trial (*c*). The plate measures: height, 9 inches; width, 14 inches. The sky has been cleared in the middle, and the work in its left reduced so that it is only faintly visible. The whole of the foreground, up to the feet of the donkeys, has been removed, with the exception of a few lines and *Seymour Haden 188* in lower right corner.

C. Trial (*d*). The plate measures: height, 8⅜ inches; width, 13½ inches. The plateau has been drawn in again, with the ravine clearly defined. In the extreme left distance are some houses. The clouds and indications of rain on the left have again been strengthened and the pool of water indicates the reflections of the donkeys. The signature and date have been removed.

D. Trial (*e*). The sky is bare, and the houses on the plateau have disappeared. In lower right corner: *Seymour Haden 1882.*

E. First state, as described. The plateau on the left has been more clearly defined and the plate strengthened throughout.

201 **Encombe Woods.** Second plate. Etching. K. 537–539. Height, 9⅞ inches; width, 15 inches.

The second plate, and the same as the preceding, but reversed.

Marked: *2nd plate. 1st trial a proof without reinking plate.* The landscape is in outline only, the donkeys alone being shaded. In the sky, a few scratches to indicate rain. In lower left corner: *Seymour Haden 1887*, the date under the name.

A. Marked: *trial* (*b*). Cut to height, 8¾ inches; width, 13¼ inches. The indications of rain at left have been increased, the middle ground and foreground have been shaded, and the reflection of the donkeys has been added. At left, the embossed lines show that that part of the plate has not been inked. Touched in pencil, white, and pinkish water-color.

1882.

202 **Cowdray—with Cows.** Etching. K. 540–543. Height, 6 inches; width, 9 inches.

In the foreground, a stream with a high bank. Two cows are in the water and one on the right bank. Over the left bank,

stretching across the plate, is a level field, beyond which, extending from right to left, are a group of trees, farm-houses, and a hay-rick with a ladder against it. Behind the houses, at left, rises Cowdray Castle.

A. Marked: *trial* (*a*). The three cows are almost without shading, and two flocks of birds are in the sky. In lower left corner: *Seymour Haden 1882*; and on same line, to right of middle of plate: *Cowdray*.

B. Marked: *trial* (*b*). The birds in the upper part of the sky have been removed. The cow on the further bank has been shaded, but there are broad lights left on the back, the head, and the breast. Signature, name, and title have been removed.

Marked: *First.* As described. The broad light on the back of the cow is cross-hatched. The course of the brook is now well defined by horizontal lines.

93 **Cowdray—with Geese.** Etching. K. 544–548. Height, 6 inches; width, 9½ inches.

The same subject as the preceding, with variations, the most noticeable of which are: a herd of cows on the extreme left, a tree growing at the foot of the further bank of

the brook about centre of plate, and geese on the bank as well as in lower right corner. In lower left corner: *Cowdray 1882.*

Trial proof, marked: *Tr. a.* Geese only in lower right corner. A number of geese, apparently cut from some other etching and gone over with the pen and white body color, have been pasted on the proof on the left.

A. Trial proof, marked: *Trial a.* Same state as the preceding. Distance drawn in blue pencil.

B. Trial proof, marked: *trial* (*b*). Six geese have been added on the left bank of the brook, to left of tree.

C. Trial proof, marked: *trial C.* Five geese only on further side of brook, one of them swimming.

D. Trial proof (*d*). Two geese only on further side of brook, one of them swimming.

204 **The Three Calves.** Etching. K. 549. Height, 6 inches; width, 9½ inches.

In left foreground, three calves, two standing. To right of the calves, the bank of a brook; in the centre, a farm-house, hay-rick with a ladder against it, and trees. The farmhouse, etc., seem to be a reminiscence of Cowdray. In lower left corner: *Seymour Haden 1882.*

Trial proof, as described. Marked: *196. B.*

The Four Cows. Etching. K. 550–551. Height, 5⅜ inches; width, 8⅜ inches.

A stream is crossed on the extreme right by a rustic bridge, on which are two men, one of them with a fishing-pole and a dog. In the left foreground, reeds; in the right, rising ground, defined by a few lines indicating grass growing on it. In the stream, four cows. In the middle ground, reeds, trees, and bushes. Clouds indicated in left half of sky, the right half bare. In lower left corner: *Seymour Haden 1882.*

Marked: *Trial* (*a*) *touched. 1.st impr.* There are a few dry-point lines in right half of sky, indicating a cloud, also a few lines beyond the trees at the end of the bridge, indicating either clouds or distant hills. Drawn upon.

A. Another proof, marked: *Trial* (*a*), but later, as the sky at left is partly cleared, and the lines above the trees at the bridge are removed, and in lower right corner the light, dry-point lines have been burnished out.

Long Parish. Etching. K. 552. Height, 7 inches; width, 10 7/16 inches.

A river in left foreground and middle ground;

in the right foreground it is hidden by an elevation on which grow trees and ferns. On the further side of the water, to left, a wooden fence or bridge with willows growing in front of it and a poplar beyond it. In the centre, a long wooden bridge crosses the river; beyond it a farm-house; and in the distance, across the whole plate, trees. The sky suggests brilliant white clouds. In lower left corner: *Seymour Haden, 1882.*

As described. Marked: *Col. H.*

207 **Pine Trees.** Height, 10⅜ inches; width, 7 inches.

A study of the tops and part of the trunks of two pine trees, to the left of which, lightly etched, a third smaller tree. At bottom, toward the left, a sheep, and slight traces of other sheep above it. Below, at left: *Seymour Haden 1882.* On zinc.

Exhibited in the Painter-Etchers' Society, 1894.

1884.

208 **A Salmon River.** Mezzotint and etching. K. 553. Height, 4⅝ inches; width, 6¼ inches.

A rapidly flowing mountain stream winds between wooded and rocky banks. A heavy sky with light clouds in centre. In the par-

tially cleaned margin below, $\frac{5}{16}$ inches wide: *Seymour Hayden*, at left. The plate was published in *Recollections of Fly Fishing, etc.*, by Edward Hamilton, M.D. London: 1884.

209 **Sarah and Anne Haden.** Etching and dry-point. K. 127. Height, 9⅜ inches; width, 6 inches.

A repetition of No. 54, but turned to the right and without any lettering or background.

1886.

210 **Breaking up of the Agamemnon.** Second plate. K. 554–561. (The first plate is D. 128.) Etching and mezzotint.

The subject is the same as No. 136, with the additions of a sail between the masts of the *Agamemnon* and a man-of-war's boat in the water near the stern. In all the states, *Seymour Haden 1886*, in lower left corner.

Trial (*a*). Pure etching. The sky is bare.

A. Trial (*b*). Pure etching. Some shading has been added on the *Dreadnaught* and Greenwich Hospital at the left, on the balks of timber at right, and boats and piles in lower left corner. The sail on the mizzenmast is outlined.

B. Marked: *1.st trial.* The mezzotinting is

so heavy that a night effect is suggested. Printed in dark brown. On plate paper.

C. Marked: *Second trial.* The long upright post on extreme right is brightened at the top. The waves have been better defined, and the sky has been considerably lightened. Printed in warm brown.

D. Marked: *Third trial.* The four posts in lower left corner now reflect the light on their sides, and the escaping steam at the stern of the coal vessel is blown across the sail between the masts of the *Agamemnon.* Printed in rich brown.

E. Marked: *4.th trial.* The light on the upper end of the post to right has disappeared and the upper cloud at left is darkened. Printed in warm brown.

F. Marked: *Fifth trial—.* The change is principally in the sky, the only clouds seen being a long line of stratus running across the whole plate immediately above the sun. The upper part of the post reflects the light again. Printed in warm brown.

G. Marked: *2.nd St.* and *May 27. 1885. 4 Very fine impression—The 4.th taken.* The sky has again been changed. The whole of it is now mottled, with an area of light above the sun. Printed in warm brown.

MEZZOTINTS—NOT DATED.

211 **An Early Riser.** Height, 8⅝ inches; width, 11⅜ inches.

A rocky eminence rising from right to left. A stag stands at the right, facing to front; at the left, the moon shines brightly. In lower left corner: *Seymour Haden.*

Exhibited in Painter-Etchers' Society, 1897.

212 **The Fisherman.** Height, 7¼ inches; width, 11½ inches.

A man with rod and line stands in and faces up the stream, in front of a low dam. Sedges on the right; large trees on the left, and five posts in the stream in front of them. The banks of the stream on both sides are lined with trees, and between them, in the distance, a hill, in front of which the river disappears.

Exhibited in Painter-Etchers' Society, 1897.

213 **Landscape.** Height, 6 inches; width, 8⅞ inches.

A small stream flows through a narrow gorge. On the left, a high hill, with trees in the foreground, which catch the full light of the moon rising from a bank of clouds. A lower hill on the right, with shrubs and rocks in the foreground. Marked, in lower left margin: *Two impressions only—plate destroyed*, and *Seymour Haden*, at right.

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Catalogue

of an Exhibition of

Original and Early Editions

of

Italian Books

Selected from a Collection designed to illustrate the Development of Italian Literature

New York

The Grolier Club

December, 1902

THE DE VINNE PRESS

Note

THE library of Italian literature, of which the books in the present exhibition form a part, is to be given to Wellesley College in memory of Frances Taylor Pearsons Plimpton of the class of 1884.

Introduction

If Italy was late in developing a national literature, it was because she regarded the Latin language as her own peculiar heritage. Latin was the *lingua aulica*, the *volgare* being fit only for every-day life.

With the persecution of the Albigenses Provençal troubadours took refuge in Italy, especially at the Sicilian court of Frederick II, where the ballad and the serventese were cultivated by the king and courtiers. This school fell with its patron, but its influence lived. In the last decades of the thirteenth century it inspired a group of young men who, to quote their leader:

"Practiced the sweet and gracious rhymes of love" in "the sweet new style."

Dante soon outstripped his companions, Guido Cavalcanti, Cino da Pistoja and Dante da

Maiano. In the first century of her literary life Italy was favored in that three master minds of Tuscan birth took its dialect and rendered it capable of expressing every emotion: Dante with his epic, Petrarch with his lyrics and Boccaccio with his prose fiction.

The impulse given to classical study by Petrarch, followed by the introduction of Greek learning into Italy subsequent to the fall of Constantinople, was fostered by the wealthy, and by none more intelligently than by Cosimo de' Medici and his brilliant grandson, Lorenzo. At their villa of Careggi gathered the Platonic Academy, with Poliziano, Ficino, and the young Count Pico as leaders. To Careggi came Savonarola to exhort in vain at the owner's death-bed, and toward Careggi looked the young Macchiavelli while preparing "to temper the sword of tyrants."

With the sixteenth century classicism and dilettantism are at their height. The versatile Cardinal Bembo is their characteristic exponent, the notorious Pietro Aretino their worst. One masterpiece, however, does appear in this age—Ariosto's "Orlando Furioso." The deeds of Charlemagne and his paladins

exercised a strange fascination on the Italian imagination. The "Reali di Francia" is listened to as eagerly to-day in Mulberry Bend as it was seven hundred years ago in the market-places of Florence or Palermo. Of the paladins Roland is the favorite. He is the hero of "La Spagna" and "La Rotta di Roncisvalle." The flippant Pulci entertained Lorenzo de' Medici and his mother with his deeds, and the grave Boiardo edified the court of Ferrara with his love for Angelica. Boiardo's work was left unfinished; Berni sought to improve upon it and almost lost sight of the original. Several wished to continue the interrupted work, among these Ariosto, who alone produced a masterpiece. Such was the immediate popularity of the "Orlando Furioso" that each of its characters became the hero of some more or less uninteresting poem. The reaction against this fashion appears in such burlesques as Tassoni's "Secchia Rapita" and, in lofty vein, Tasso's "Gerusalemme Liberata."

After Tasso comes a rapid decline in literary production. Despotic rule and the Inquisition were not conducive to free expression, and the

better minds of the seventeenth century, Bruno, Sarpi and Galileo, succumbed.

The exhibition is arranged according to the following plan:

Dante, his predecessors and contemporaries.
Petrarch.
Boccaccio.
Fifteenth century writers.
Sixteenth century writers.
- Boiardo and his imitators.
- Ariosto.
- Poems of chivalry.
- Mock-heroic poems.
- Tasso.

Seventeenth century writers.

Dante, His Predecessors and Contemporaries

Rime di diversi antichi Autori.

1 Rime Di Diversi | Antichi Avtori | Toscani In Die | Ci Libri Rac | Colte. | Di Dante Alaghieri Lib. IIII | Di M. Cino da Pistoia Libro I | Di Guido Caualcanti Libro I | Di Dante da Maiano Libro I | Di Fra Guittone d'Arezzo Lib. I | Di diuerse Canzoni e Sonetti senza | nome d'autore Libro I.—(*Colophon*) Stampata in Vinegia per Io. Antonio e Fratelli da Sabio. Nell' anno del Signore MDXXXII.

Octavo.

This collection contains, among others, the works of Cino da Pistoja, "a jurist of encyclopædic erudition, as well as a sweet and fluent singer. . . . In [him] the artistic sense of the Italians awoke"; of Guido Cavalcanti, "the leader of the group which culminates in Dante"; of Dante da Maiano and Fra Guittone of Arezzo, who "attempted more than he was able to fulfil. But his attempt, when judged by the conditions of his epoch, deserves to rank among achievements."

Brunetto Latini was born at Florence in 1230, and died there in 1294.

He was the teacher of Guido Cavalcanti, and of Dante, who speaks of him, in the fifteenth canto of the *Inferno*, in the following affectionate terms:

"M'insegnavate come l'uom s'eterna."

His chief work was his encyclopædia, one of the earliest attempts in the vulgar tongue, which strove to embrace the entire field of what was then known, and from which "Dante, in common with all his contemporaries, derived no small portion of his knowledge."

2 Retorica | Di Ser Brvnetto Latini | in volgar | fiorentino.—(*Colophon*) Stampata in Roma in Campo di Fiore per M. Valerio Dorico, | et Luigi Fratelli Bresciani, nell' Anno. | M.D.XLVI. [*Printer's mark*]
Quarto.

First edition.

This book contains the translation of a part of the first book of *De Inventione*, accompanied by a long commentary, which gives it the appearance of having been written by the commentator rather than by Cicero.

Dante Alighieri was born at Florence in May, 1265; he died at Ravenna, September 14, 1321.

3 Divina Commedia | Qui comincia la vita e costumi dello excellente | Poeta vulgari Dante alighieri di Firenze | honore e gloria

de lidioma Fiorentino. Scri | pto e composto per lo famosissimo homo | missier giouani Bocchacio da certaldo. scri | pto de la origene vita. Studii e costumi del | clarissimo huomo Dante alleghieri Poeta | Fiorentino. E dellopere composte per lui in | comincia felicemente. E in questo primo ca | pitulo tocha la sententia de Solone. la qua | le e mal seguita per gli Fiorentini.—(*Colophon*) Finita e lopra delinclito e diuo | dante alleghieri Fiorentino poeta | per cui il texto a noi e intellectiuo | Christofal Berardi pisaurense detti | opera e sacto indegno correctore | per quanto intese di quella i subietti | De spiera vendelin fu il stampatore | del mille quattrocento e settantasetti (*1477*) | correuan gli anni del nostro signore | Finis.

Folio.

The first edition of the Divine Comedy was printed at Foligno by *Johannes Numeister* and *Evangelista Mei* in 1472.

Gamba says that the commentary of this edition, although ascribed to Benvenuto da Imola, or to Pietro, Dante's son, is, by general consent, by Iacopo della Lana.

4 Proemio | Comento di Christoforo Landino fiorentino sopra la comedia di Danthe alighieri poeta fiorentino.—(*Colophon*) Fine

del comento di Christoforo Landino Fiorentino sopra la Comedia di Danthe poeta excellentissimo. | Et impresso in Vinegia per Octauiano Scoto da Monza. Adi. xxiii. di Marzo M.CCCC.LXXXIIII.

Folio.

Second edition, with the commentary of Christoforo Landino (1424–1504), one of the chief members of the academy founded at Florence by Cosimo de' Medici. He was professor of belles-lettres and the tutor of Lorenzo and Giuliano de' Medici.

5 Le Terze Rime | Di Dante.—(*Colophon*) Venetiis In Aedib. Aldi. | Accvratissime. | Men. Avg. | M.DII.

Octavo.

6 La | Divina | Commedia | Di | Dante Alighieri | Con | Tavole In Rame | Tomo I | Firenze | Nella Tipografia | All' Insegna Dell' Ancora | MDCCCXVII.

Folio. Four volumes. Portrait.

The first volume contains forty-four plates by Ademollo and Lasinio; the second, forty plates by Ademollo; the third, forty-one plates by Nenci, Maselli, Lapi, Migliavacca, Lasinio e Benucci. The fourth volume contains the life of Dante by Leonardo Aretino and the commentaries on the three *Cantiche*. This edition was dedicated to the celebrated sculptor Antonio Canova.

7 La | Divina Commedia | Di | Dante Alighieri. | Firenze, | G. Barbera, Editore. | 1898.
Sixty-four-mo.

The smallest legible Dante.

8 Convivio Di Dante Alighieri | Fiorentino.— (*Colophon*) Impresso in Firenze per ser Francesco bonaccorsi Nel an | no mille quattrocento nouanta Adi. xx. di septembre.
Quarto.

The first edition.

The *Convito* consists of an introduction and three treatises, each forming an elaborate commentary in which Beatrice appears as an allegory of divine philosophy. When done it was to have comprised commentaries on eleven more *canzoni*, making fourteen in all. It is perhaps the least well known of Dante's Italian works; it is crabbed and unattractive in many parts, but it is well worth reading, and contains many passages of great beauty and elevation. It is quite indispensable to the full understanding of the *Divina Commedia*. "More remarkable, perhaps, than the philosophical subtleties of which it consists, is Dante's appeal to a new public. He writes no longer for literary circles, but for the world of persons of worth wherever found, especially persons of rank. Hence the treatise is necessarily composed in Italian, which has the good effect of drawing from Dante a spirited vindication of his native tongue."— *Garnett.* The time of its composition is uncertain, but it was probably written between the years 1292 and 1300.

Domenico Cavalca, a monk of the Dominican order, was born at Vico Pisano, and died in 1342.

9 Libro Di Patientia In | Lingva Fiorentina.—(*Colophon*) Finisce | illibro Della Pa | tientia chia | mato medi | cina di chuore | diuiso in tre diuoti | tractati: composto da fra | Domenicho da Vico pisano | dellordine de frati predicatori | Impresso in Firenze per Ser Fran | cesco Bonacorsi: nellan | no. M.CCCC. | LXXXX. | Adi dodici di maggio.

Quarto.

Ricordano Malespini, of the noble family of Malespini, was the earliest writer of Florentine history. He died in 1281.

10 Historia | Antica Di | Ricordano Malespini | Gentil' huomo Fiorentino | Dall' edificazione di Fiorenza per insino | all' anno M.CCLXXXI. | Con l'aggiunta di | Giachetto Svo Nipote | Dal detto anno per insino al | 1286. | Nvovamente Posta in Lvce. | Con Licenza de Superiori. | [*Printer's mark*] In Fiorenza | Nella stamperia de i Giunti | M.D.LXVIII. | Con Priuilegio.

Quarto.

The first edition.

The nephew who continued the chronicle from Ricordano's death to the year 1286 was Giachetto

di Francesco Malespini. Giovanni Villani copied freely from Malespini's work without making recognition of his indebtedness.

Cento Novelle Antiche.

11 Libro Di | Novelle, Et Di Bel | Parlar Gentile. | Nel quale si contengono Cento Nouelle altrauolta | mandate fuori da Messer Carlo | Gualteruzzi da Fano. | Di Nuouo Ricorrette. | Con aggiunta di quattro altre nel fine. | Et con vna dichiaratione d'alcune delle voci piu antiche. | Con Licenza, Et Privilegio. | [*Printer's mark*] | In Fiorenza. | Nella Stamperia de i Giunti. | MDLXXII.

Quarto.

The first edition was printed at Bologna by Benedetti, 1525, and was published by Gualteruzzi with Bembo's assistance.

This is one of the earliest books written in the Italian language. According to Federigo Ubaldini and Magliabecchi, the author of some of the novels was Francesco da Barberino.

These *cento novelle* are considered *testi di lingua*, and were the foundation of some of the most beautiful tales of succeeding writers, including Chaucer and other early English poets.

Giovanni Villani was born at Florence, where he died of the plague in 1348.

" . . . Taken as a whole, he may be regarded as the greatest chronicler who has written in Italian."—*Balzani.*

12 Croniche Di Messer | Giovanni Villani Cittadino Fioren | tino. . . . [*Woodcut*] | Hassi nel priuilegio, & nella gratia ottenuta dalla Illustrissima Signoria . . .—(*Colophon*) Finiscono le croniche di messer Giouan Villani Cittadino Fiorenti- | no. Stampate in Vinetia per Bartholomeo Zanetti Casterza- | gense. Nel anno della incarnatione del Signore. | M.D.XXXVII. del mese d'Agosto.

Folio.

The first edition published by Giacomo Fasolo. It contains only the first ten books; the eleventh and twelfth were printed for the first time at Florence by L. Torrentino in 1554. The work was continued by Giovanni's brother, Matteo, and his nephew, Filippo, to 1368.

Fourteenth Century Writers

Francesco Petrarca was born at Arezzo, July 20, 1304, and died at Arquà, July 18, 1374.

He was "eminent in the history of literature both as one of the four classical Italian poets and also as the first true reviver of learning in mediæval Europe."

Symonds.

13 [Sonetti, Canzoni e Trionfi.] Tabula Francisci petrarce.—(*At the end*) Finis.
Quarto.

Manuscript on vellum, written in Italy during the XVth century.

14 [Sonetti, Canzoni e Trionfi.] (*Colophon*) Francisci petrarcae laureati poetae | necnon secretarii apostolici | benemeriti. Rerum | uulgarium fragmen- | ta ex originali | libro extracta | In urbe pa | tauina li | ber abso | lutus est | foelici | ter. | Bar. de Valde. patauus F.F. | Martinus de septem arboribus Prutenus. | M.CCCC.-LXXII. | Die | VI. No | ven | birs. (Sic)
Folio.

Third edition. One of the few copies which have the first page in capital letters.

The peculiar interest of this edition is that it was printed from Petrarch's autograph manuscript, and that the account of Laura, which faces the first page of the Sonnets, was here published for the first time.

15 Trionfi. [N]EL TENPO | CHE RIN | VOVA. I | MIEI. SO | SPIRI. | per la dolce memoria di quel giorno | . . .
Octavo.

A manuscript, on vellum, of the second half of the XVth century. The first page is embellished with an illuminated capital letter and border.

16 Domini Fran | Cisci Petrarce | Poetae Clarissi | Mi Trivmforvm | Liber Incipit | et Primo de Amore. | [*A miniature representing Petrarch, seated in a field, reading a book*] [N]El tempo che rinoua i mei suspiri | . . .
Quarto.

A manuscript, on vellum, of the second half of the XVth century.

17 Le Cose Volgari | Di Messer | Francesco Petrarca.—Impresso in Vinegia nelle case d' Aldo Romano, | nel anno. Mdi. del mese di Luglio, et tolto con | sommissima diligenza dallo scritto di mano me | desima

del Poeta, hauuto da M. Piero Bembo | Con la concessione della Illustrissima Si | gnoria nostra, che per. x. anni | nessuno possa stampare il | Petrarcha sotto le | pene, che in lei | si conten | gono.

Octavo.

This is the famous edition printed from the autograph manuscript of the author, which Bembo gave to Aldus. It was the first Italian book from the Aldine press, and shows the results of experiments made by Aldus to reduce the size of printing types. "Legend says that the new letters were copied exactly from the handwriting of Petrarch, inclining like all cursive writing; the name Italic was given to this character, which was also called Aldine, from its inventor."

18 Librorum Francisci Petrarchae Basileae | Impressorum Annotatio. | . . .—(*Colophon*) Explicit Liber Augustalis: Beneuenuti de Rambaldis cum pluribus alijs opusculis | Francisci Petrarchae. Impressis Basileae per Magistrum Johannem de Amerbach: Anno | salutiferi uirginalis partus: Nonagesimosexto supra millesimum quaterque centesimum. — Principalium sententiarum ex libris Francisci | Petrarchae collectarum summaria Annotatio.

Folio.

19 [c]Vm res fortunasque hominum cogito incertos et subitos | rerum motus . . .—

(*Colophon*) Explicit liber iste de remedys | vtriusque fortune domini francisci | petrarche laureati poete, etc.

Folio.

The first edition, probably printed at Strasburg in 1472–73, by H. Eggesteyn.

Giovanni Boccaccio was probably born at Certaldo, in 1313, where he died, December 21, 1375.

Philostrato ala sua piu che oltra pia | cieuole filomena salute | Molte fiate gia nobilissima donna a | uiene che io il quale quasi de la mia pu | ericia, infino a questo tenpo ne seruigi da | more sono istato ritrouandomi nela | sua corte . . . *Ends at the r. of f.* 38 *v.*, *col.* 2*:* Finito libro isto renouamus | gratia christo amen.

Folio.

A manuscript, on paper, of the first half of the XVth century.

". . . Here for the first time we find the future author of the Decameron. . . . The *Filostrato* must undoubtedly be reckoned the finest of his narratives in verse."—*Symonds.*

In the same manuscript are *Capitoli*, by Antonio Pucci, a bell-founder of Florence, and chief bell-ringer to the community, who died some time after 1373. He was one of the first to cultivate the *poesia*

burlesca, afterwards perfected by Berni, Casa, and others.

21 Laberinto D'Amore Di. M. Gio | Vanni Boccaccio Con | una Epistola à Messer Pino de Ros | si confortatoria del me- | desimo autore.—(*Colophon*) Impresso in Firenze nell' anno del Signore. M.D.XVI.

Octavo.

Without the printer's name, but by Filippo Giunta.

22 Ameto | Comedia | Delle Ninfe | Fiorentine, | Di M. Giouanni Boccaccio | da Certaldo: | Con La Dichiaratione | de' luoghi difficili di | M. Francesco Sansovino. | Nuouamente ristampata, & con | diligenza ricorretta. | [*Printer's mark*] In Venetia, MDXCII. | Presso Gio. Battista Bonfadino.

Duodecimo.

"The *Ameto* of Boccaccio also possesses considerable importance in literary history, being the first well-defined modern instance of an important *genre*, the pastoral romance, afterwards carried to perfection by Sannazaro and Montemayor; and also of a literary artifice, the interweaving of several stories to compose a whole."—*Garnett.*

23 L'Amorosa | Fiammetta Di | M. Giouanni Boccaccio | nuouamente per M. Lodo- | uico Dolce da ogni er- | rore emendata |

Et Dal Medesimo Ag | giontoui vna nuoua tauo | la delle cose degne | di memoria. | Con Gratia Et Privilegio. | In Venetia Appresso | Gabriel Iolito de Ferrarij | M.-D.XLII.

Octavo.

The first edition of the *Fiammetta* was printed at Padua by Bartholomæus Valdezochius and Martinus de Septem Arboribus in 1472. This edition of Dolce is the first printed by Giolito.

The *Fiammetta*, which has very few readers today, was almost as popular in the XVIth century as the Decameron; and many editions were printed, most of them by Giolito, who dedicated this one: *Alle gentili e valorose donne di Casal Monferrato.*

24 Amorosa Visione Di | M. Giouan Boccaccio, nuouamente ritro- | uata, nella quale si contengono cinque | Triumphi, cioe. Triumpho di Sa- | pientia, di Gloria, di Ricchezza, | di Amore, e di Fortuna. | Apologia Di Gie- | ronimo Claricio Immol. contro De- | trattori della Poesia del Boccaccio. | Osseruationi di uolgar gram- | matica del Boccaccio. | MD [*Boccaccio's portrait engraved on wood*] XXXI.— (*Colophon*) In Vinegia per Nicolo d'Aristotile | | detto Zoppino. MDXXXI.

Octavo.

The second edition.

"It is written in *terza rima*, and betrays an evident

ambition to imitate Dante, while in its turn it has not been without influence on Petrarch's *Trionfi*."—*Garnett.*

25 Il Decamerone Di M. | Giovanni Boc- | caccio.—(*Colophon*) Impresso in Vinegia per Gregorio de Gregori il | mese di Maggio dell' anno. M.D.XVI. | Con Privilegio.

Quarto.

The first edition of the Decameron with a date was printed at Milan by Christofal Valdarfer in 1471.

Nicolò Delfino, who published this edition, and dedicated it to the *gentili e valorose donne*, was the first to try to give the Decameron in its entirety; and it was used for other editions, although the committee appointed to expurgate the Decameron, after the Council of Trent, considered it to have been the work of a man who knew little of the Tuscan language.

26 Il Decamerone Di Messer Giovanni | Boccaccio Nvovamente Stam | pato Et Ricorretto | Per Antonio Brvcioli. | Con La Dichiaratione Di Tvtti I Vo | caboli, detti, prouerbij, figure et modi di dire incogniti | et difficili, che sono in esso Libro. | Con Gratia Et Privilegio. | —(*Colophon*) Stampata in Vinegia, per Bartholomeo Zanetti | da Brescia ad instantia di Messer Giovanni Giolitto da Trino. | MDXXXVIII. Del mese d'Aprile.

Quarto. Portrait.

This is the first edition by Brucioli, a Florentine writer, whose best-known works are a translation of the Bible and translations of Aristotle and Cicero.

27 Iohannis Bocacii De Cercaldis Histori- | Ographi Prologvs In Libros De Casi- | Bvs Virorvm Illvstrivm Incipit.—(*At the end*) Finit liber Nonus et vltimus Johannis Boccacii | de certaldo de casibus virorum illustrium.

Folio.

The first edition, printed at Strasburg, by Husner and Beckenhub, about 1473–75.

28 La | Ghismonda | Del Boccaccio | Composta In | Ottava Rima | Dal Sig. Annibal Gvasco; | con l'istesso testo del Boccaccio, et con | alcuni altri componimenti dell' Au- | tore fatti dopo l'ultimo volume | delle sue Rime | [*Printer's mark*] In Pavia, Appresso Girolamo Bartoli, 1583. | Con licenza de' Superiori.

Octavo.

Annibale Guasco, the translator, was born in Alessandria della Paglia, and died in that town, February 4, 1619.

29 Incomincia il libro primo di Florio & di Bian | zafiore chiamato Philocolo che tanto e adi- | re quanto amorosa faticha com-

posto per il cla | rissimo poeta misser Ioanni Boccaccio da Cer | taldo ad instantia de la illustre & generosa ma | donna Maria figluola (*sic*) naturale de linclito re | Ruberto.—(*Colophon*) Qui finiscie il Philocolo con la uita di | Misser Iohanne Bocaccio. Im | presso in Venetia per Pe | legrino pasquale da | Bologna nel. M. | CCCC.LXXX | VIII. adi | XXIIII. decem | brio Regnante lin | clito Principe di Venetia | Messer Augustino Barbadico.

Folio.

The seventh edition; the first was printed at Florence, by *Magister iouannes petri de magontia*, 1472.

This, the first prose work of Boccaccio, was composed at the command of Maria, daughter of King Robert of Naples. The tale describes the romantic love and adventures of Florio and Biancafiore, a favorite subject with the knightly minstrels of France and Italy, and, although tedious in itself, it occupies an important place in Italian literature, for it marks the transition from the metrical romance to the pure novel.

30 La | Theseide | Di M. G. Boccaccio, | Innamoramento piaceuole, | & honesto di due | Giouani Thebani | Arcita, et Palemone; | D'ottaua Rima nuouamente ridotta | In Prosa | Per Nicolao Granvcci Di Lvcca, | Aggiuntoui un brieue Dialogo nel principio e fine | dell' Opera diletteuole,

& vario. | In Lucca appresso Vincenzo Busdraghi 1579 | Ad instantia di Giulio Guidoboni.

Octavo.

"He [Boccaccio] may not have been the inventor of the octave stanza, but undoubtedly he was the first to show its supreme fitness for narrative, and thus mark out the channel in which the epic genius of Italy has flowed ever since. . . . Yet all the main recommendations of the octave are discoverable in his *Teseide* and *Filostrato*, poems especially interesting to English readers from the imitation — frequently translation — of them in Chaucer's *Knight's Tale* and *Troilus*."— *Garnett.*

31 Vita | Di Dante | Alighieri | Poeta Fiorentino, | Composta per Messer Giouanni Boccaccio. | Con Priuilegio di N. S. per anni Dieci.— (*Colophon*) In Roma. | Per Francesco Priscianese Fiorentino | 1544.

Octavo.

Francesco Priscianese, the Florentine grammarian, known at Rome alike as publisher and printer, in the dedication of the book to Giovan Lodovico Pio, writes: *Eccovi la vita di Dante, la quale vi mando come cosa rara et nuoua et degna.* It was really published for the first time in the *Divina Commedia* printed at Venice by Vindelinus de Spira in 1477, and later, separately, at Venice in 1542.

32 Libro Di M. Gio. | Boccaccio Delle Donne Illustri, tradotto per Messer | Givseppe

Betvssi. | Con Vna Additione Fatta | dal medesimo delle donne famose dal tempo di | M. Giouanni fino a i giorni nostri, et | alcune altre state per inanzi, | Con La Vita Del Boccaccio, | et la Tauola di tutte l'historie, et cose prin | cipali, che nell' opra si contengono. | All' Illvstriss. S. Camilla | Pallauicina Marchesa di Corte Maggiore. | [*Printer's mark*] In Vinegia. MDXLV.—(*Colophon*) In Vinegia Per Comin Da | Trino Di Monferrato A | Instanza Di M. An- | Drea Arrivabene | Al Segno Del | Pozzo. | Con Gratia Et Privilegio. | M.-DXLV.

Octavo.

This is the second Italian edition; the first was printed at Venice by Zuanne da Trino in 1506, the translator being Vincenzo da Bagli. The first translation of *De claris Mulieribus* was by Maestro Donato da Cesentino.

33 Iohannis bocatij de certaldo de montibus. siluis. fon | tibus. lacubus. fluminibus. stagnis. seu paludibus. | et mari. liber incipit & primo de montibus.—*Ends:* . . . bonitati | et doctrine adscribatur sue. finis | laus tibi christe quum liber explicit iste Amen.

Quarto.

Manuscript, on vellum, of the first half of the XVth century.

34 Ioannis Boccacii de Certaldo: de montibus: sylvis: fontibus: lacubus: | fluminibus: stagnis: seu paludibus: de nominibus maris: liber incipit feliciter.—(*Colophon*) Io. Boccatii uiri clarissimi de montibus: siluis: | fontibus: lacubus: stagnis seu paludibus: & de | diuersis nominibus maris opus diligentissime | impressum finit. Venetiis Idus Ian. CCCC.LXXIII.

Folio.

The first edition, frequently bound with *De Genealogia Deorum*, printed by Vindelinus in 1472, and so, probably, by the same printer.

35 Opera Dell' Hvomo Dotto Et | Famoso Giovan Boccaccio da Certal | do, dalla lingua latina nel thosco idioma per Meser Ni- | colo Liburnio nouamente trallatata. Doue per | ordine d'Alphabeto si tratta diffusamente delli | Monti: Selve: Bo- | schi: Fonti: La- | ghi: Fivmi: Sta | gni: Palvdi | Golfi: et | Mari: . . . .

Quarto.

Printed at *Rome* (?) *by Antonio Blado* (?), *about 1550*. Mentioned only by Clément.

36 Vrbano | Di M. Gioan Boccaccio | opera bellitissima in questi nouelli gior- | ni uenuta a luce, con somma dili- | genza

uista, corretta et nuo- | uamente stampata. | Mdxxx. | [*Portrait*].—(*Colophon*) Stampato in Vinegia per Nicolo | d'Aristotile detto Zoppino. | MDXXX.

Octavo. Portrait.

This work, a tale about an accident which happened to the Emperor Frederick Barbarossa, is erroneously attributed to Boccaccio. According to Tommaso Buonaventuri (*Lettera* published by the Abbate Luigi Fiaschi), it was the work of a writer who tried to imitate him. In a manuscript once belonging to Poggiali it is ascribed to Giovanni Buonsignori of Città di Castello.

Fifteenth Century Writers

Leon Battista Alberti, distinguished as a painter, poet, philosopher, musician, and especially as an architect, was born at Venice about 1404. He died at Rome in 1472 or 1484.

37 Hecatomphila | Di Messer Leon | Battista Alberto Firentino, ne | laquale ne insegna lingenio | sa arte d'amore, mostran | done il perito modo | d'amare, oue di sem | pij, et rozzi, sag | gi, et gentili | ne fa di- | uenire. | M.D.XXXIIII. (*Venice.*)
Octavo.

A curious work on the deportment of young ladies.

Feo Belcari was a son of *Feo di Coppo* (Jacopo) *Belcari,* and flourished at Florence about 1450. He died August 16, 1484. He wrote several *Laudi* and some *Rappresentazioni sacre* (Mysteries).

38 La Vita Del | Beato Giovanni Colom | Bini Da Siena, Fonda | Tore Dell' Ordine | De Poveri Giesva | Ti, Composta | Per Feo Bel- | Cari | E Da Lvi Dedica-

ta Al Ma- | Gnifico Giovanni Di | Cosimo De' Medici. | Et Inoltre Vn' Opera Nel | La Qvale Si Contiene Par | Te Della Vita D'Alcvni | Servi Di Giesv Cristo | E Qvali Fvrono Nel | La Compagnia Di | Detti Poveri | Giesvati. — (*Colophon*) Impresso in Siena per Calisto, Francesco di Simione Bindi. | A Di. XXVII. d'Ottobre. M.D.-XLI. | Ad Instantia d (*sic*) Giouanni di Alisandro Libraio.

Quarto.

Third edition; the first was printed at Florence by Nicholaus Florentiae (*Nicolò di Lorenzo della Magna*) about 1480–86.

Domenico Burchiello lived in Florence, where he was probably born. The year of his birth is unknown; he died at Rome in 1448.

39 Rime | Del Bvrchiello | Fiorentino | Comentate dal Doni. | . . . [*Printer's mark*] | In Vicenza, Per gli Heredi di Perin Libraro 1597 | Con licentia de' Superiori.

Octavo.

Doni's commentary is often so obscure as to be more in need of a commentary than the Sonnets.

Giovanni Francesco Poggio Bracciolini was born at Terranuova in 1380, and died in 1459. He rendered an important service to literature by his discoveries of ancient Latin manuscripts, for which

he searched in monasteries. He discovered seven orations of Cicero, twelve comedies of Plautus, the commentaries of Asconius Pedianus, the history of Ammianus Marcellinus, and other interesting classical works.

40 Poggij florentini Oratoris eloquentissi | mi ac secretarij apostolici. facetiarum incipit feli- | citer.—(*Colophon*) Poggij florentini secretarij apostolici | facetiarum liber explicit feliciter. | Im- | pressus Basilee per. N. K. (*N. Koburger*) quartadecima | mensis Martii. Anno domini. M.cccc | lxxxviij.
Small quarto.

These *facetiae* contain coarse and unpleasant obscenities, told by Cardinal Lannellotto, anecdotes and witticisms of Dante, and jokes of Gonnella, a buffoon of the Visconti of Milan.

Iacopo di Poggio Bracciolini, the son of the above, was born in 1441, and died in 1478.

41 Historia Di | Iacopo Di M. Poggio, | della origine della gran guerra | tra Francesi et Inglesi. | [*Printer's mark*] | In Fiorenza MDXLVII.—(*Colophon*) Stampata in Fiorenza per il Doni a di | xix del Mese di Marzo l'anno | MDXLVII.
Octavo.

The first edition of this historical novel, which was reprinted at Florence in 1834 with the title *Novella*

d'incerto autore del sec. XV, and at Lucca in 1850 with the title *Novella della Pulzella di Francia.*

A unique copy. Gamba (*Serie dei testi di lingua*) mentions only the second edition of 1834, asserting that it is the first. It is mentioned in Passano, who says that it is very rare.

Jacopo Sannazaro was born at Naples in 1458. He studied under Pontano, when, according to the fashion of the time, he assumed the name of Actius Syncerus. He was patronized by Frederick III, King of Naples; and when his patron was compelled to take refuge in France he accompanied him, and did not return to Italy till after Frederick's death (1504). Sannazaro spent the later years of his life at Naples, where he died April 27, 1530.

42 Arcadia Del Sannazaro.—(*Colophon*) Impresso in Florentia per Philippo di Giunta | nel. M.D.XIII. di Marzo. Leo | ne decimo Pontefice.

Octavo.

The *Arcadia*, in which, in alternate prose and verse, the scenes and occupations of pastoral life are described, was the work which gave Sannazaro his greatest fame; it was so esteemed that in the XVIth century over sixty editions of it were published.

Lorenzo Valla was born at Rome about 1406 or 1407; he died at Naples in 1457.

43 Lavrentii | Vallae Elegantiarvm | Libri Sex. | Eivsdem | De Reciprocatione Svi,

Et Svvs | libellus plurimum utilis . . . [*Aldus' device*] | M.D.XXXVI. — (*Colophon*) Venetiis, in Aedibvs Haere | Dvm Aldi, Et Andreae | Asvlani Soceri; | M.D.XXXVI.

Quarto.

By this work, which gave to him his highest reputation, Valla subjected the forms of Latin grammar and the rules of Latin rhetoric to critical investigation. He placed the practice of composition upon a foundation of analysis and inductive reasoning.

Lorenzo de' Medici, called *Il Magnifico*, was born about 1449, and died April 8, 1492.

44 Poesie Volgari, | Nvovamente Stampate, Di Lorenzo De' Medici, | che fu padre di Papa Leone: Col commento del medesimo sopra alcuni de' suoi sonetti.— (*Colophon*) In Vinegia, | In Casa De' Figlivoli | Di Aldo, MDLIIII.

Octavo.

The first edition.

Angelo Ambrogini Poliziano, known in literary annals as *Angelo Poliziano* or *Politianus*, from his birthplace, was born at Montepulciano in 1454. His genius was early manifested, and Lorenzo de' Medici took him into his house, made him the tutor of his children, and gave him a distinguished post in the University of Florence. He died in 1494.

45 Stanze Di | Messer Angelo Politiano | Cominciate per la gio | stra del Magnifico | Giuliano di Pie- | ro de Medici.— (*Colophon*) Impresso in Bologna per Hieronymo di Be | nedetti. Nellanno del Signore. M.D.XX.

Octavo.

These famous *Stanze*, which were written by Poliziano at the age of fourteen, are considered amongst the most graceful Italy has produced. The *Orfeo*, recited at Mantua probably in 1472, is called the earliest example of Italian tragedy.

Bernardo Pulci, a brother of Luigi Pulci, flourished about the end of the XVth century.

46 [Passione, Resurrezione, Vendetta and Giudizio di Cristo.]

Folio.

A manuscript, on paper, of the XVth century.

The *Passione* and *Resurrezione* were printed at Florence about the end of the XVth century. The *Vendetta* and *Giudizio* were written by Monna Antonia, the wife of Bernardo, and were printed for the first time at Florence in 1491.

Luigi Pulci, the intimate friend and confidential agent of Lorenzo de' Medici, was born at Florence, December 3, 1431, and died in 1487.

47 Morgante | Maggiore Di | Lvigi Pvlci Fi-rentino, | . . . In Venetia | Per Comin de Trino di | Monferrato, l'anno | M.D.XLVI.
Quarto.

The date 1545 appears at the end of the book, which would make it seem possible that the work was published at that time and, some copies remaining unsold, a new title-page added the next year.

The *Morgante Maggiore* has been called the "first really great modern example of burlesque poetry." There are traces of its influence in almost every literature.

Giovanni Pico della Mirandola was born at Mirandola in 1463; he died at Florence in 1494. His works were all published by his nephew, Giov. Francesco Pico.

48 Ioannis Pici Mirandulae omnia opera. | . . . | [*Printer's mark*]—(*Colophon*) Disputationes Ioannis Pici Nirandulae (*sic*) literarum | principis aduersus astrologiam diuinatri- | cem quibus penitus subneruata corru- | it Parisijs Ioannis parui Impen- | sa fideliter & impresse & elima | te. Anno salutis Millesimo | quingentesimo decimo | septimo die nona | Mensis Iunij.
Folio.

Girolamo Savonarola was born at Ferrara, September 21, 1452, and was executed at Florence, May 23, 1498.

49 Prediche Nvova- | Mente Venvte In Lvce. Del Re | uerendo Padre Fra Girolamo Sauonarola da Ferrara, | dell' ordine de Frati predicatori, sopra il Salmo Qvam Bonvs Israel Deus, Predicate | in Firenze, in santa Maria del Fiore in uno | Aduento, nel. M.CCCCXCIII. dal me- | demo poi in latina lingua raccolte: Et da | Fra Girolamo Giannotti da Pistoia | in lingua uolgare tradotte: Et da | molti eccellentissimi huomini | diligentemente riuiste & | emendate: & in lin | gua Toscha | impresse. | [*Woodcut*]—(*Colophon*) Stampata in Vinezia per Agostino de Zanni | Nel mese di Giugno del. M.D.XXVIII.

Quarto.

The first edition.

These sermons, although written in Latin, were published only in Italian.

50 Frater Hieronymvs Savonaro- | La Ferrariensis Ordinis Praedi | Catorvm Philippo Valorio | S. D.—(*At the end*) Finiis (*sic*). | Deo Gratias.

Quarto.

The original edition of an Exposition on the Lord's Prayer. Printed at *Florence, about 1492.*

51 Prohemio sopra la expositione del Pater noster com | posta in latino da fra Hieronymo da Ferrara Del | lordine de frati

predicatori: & traducta in uulgare.—(*Colophon*) Finita | E questa deuota et utile expositione del pater nostro | composta da fra Hieronymo da ferrara dellor | dine de frati predicatori. Et una bella epistola della comunione | auna deuota donna | Bolognese | Impressa | In Firenze | per Maestro | Antonio Mischomini | Anno. M.CCCCLXXXXIIII.

Quarto.

The first Italian edition.

52 Opera Singolare Del Re- | uerendo Padre F. Hieronimo Sauonarola | contro L'astrologia diuinatrice in cor- | roboratione delle refutatione | astrologiche del. S. conte | Ioan. Pico de la | Mirandola. | Con alcune cose dil medemo (*sic*) di nuouo aggionte. | [*Printer's mark*] | In Vinegia MDXXXVI.—(*Colophon*) In Uinegia per M. Bernardino | Stagnino M.D.XXXVI.

Octavo.

The original edition was written in Latin, and printed at Florence, at the end of the XVth century.

This treatise against astrology was written by Fra Girolamo to corroborate the theories of Pico della Mirandola's *Disputationes aduersus Astrologos.*

Girolamo Benivieni was born at Florence about 1453, and died in 1542. He was a friend of

Marsilio Ficino, Giovanni Pico della Mirandola, who wrote this commentary on the song *Dell' Amor di Dio*, and of Girolamo Savonarola. The subject of Benivieni's poetry is the *Divine Love*, which implies also the Platonic philosophy.

53 Opere Di Girolamo Be- | niuieni Fiorentino nouissimamente ri- | uedute et da molti errori espurgate | con una canzona dello Amor cele | ste et diuino, col commento del | lo Ill. S. Conte Giouanni. | Pico Mirandolano distin- | to in Libri III. et | altre Frottole | de diuersi | Auttori.—(*Colophon*) Stampato in Venegia per Gregorio de | Gregori, Nellanno del nostro Si- | gnore. M.CCCCC.XXIIII. | A di. XXVIII. de Aprile.

Octavo.

Third edition.

This book contains eclogues, songs, sonnets, *Laudi spirituali*, *Frottole*, and translations of the Bucolics of Moschus, an elegy of Propertius, and a few psalms of David.

"His verses might have given him no inconsiderable distinction if he could have attained to lucidity of diction; but his powers of expression are inadequate to the abstruseness of his themes."—*Garnett.*

Matteo Palmieri was born at Florence about 1405. He was appointed to several public offices, among them the supreme office of *Gonfaloniere di Giustizia*. He died in 1475. His works are chiefly

written in prose, and comprise a general chronicle from the creation of the world to his time, a life of Niccolò Acciaioli, the book *De captivitate Pisarum*, the annals of the Florentines (1432–74), and a history of the translation of the body of St. Barbara. He wrote also a poem in *terza rima*, in imitation of Dante, entitled *Città di Vita*, which was praised by Marsilio Ficino.

54 Libro Della Vita Ci- | vile Composta Da | Mattheo Palmieri | Cittadino Fiorentino. | [*Printer's mark*]—(*Colophon*) In Firenze per li heredi di Philippo | di Giunta ne l'anno del Signore | M.D.XXIX. alli 5. di | Settembre.
Octavo.

The first edition.

Niccolò Machiavelli was born at Florence, May 3, 1469; he died in June, 1527.

55 [Complete Works.] (Geneva (?), by Pierre Aubert.) M.D.L.
Quarto.

The first edition, called *dalla Testina*, because it bears on the title-page a small head of Machiavelli, printed for the first time in the *Discorsi*, at Venice, by Comino da Trino, 1540.

56 Discorsi Di Nicolò Machia- | Velli, Fi- rentino, Sopra | La Prima Deca Di | Tito Livio, | Nuouamente corretti, et con som-

ma | diligenza ristampati. | [*Aldus' device*] | M.D.XL.—(*Colophon*) In Vinegia, Nell' Anno M.D. | XL. In Casa De' Figlivo- | Li Di Aldo.

Octavo.

The first edition printed by Aldus. It is a reprint of a little known edition, made at Venice, by Giov. Antonio di Niccolini e Fratelli da Sabbio, in 1532.

"Cast in the form of comments on the history of Livy, the *Discorsi* are really an inquiry into the genesis and maintenances of states. . . ."

Sixteenth Century Writers

Pietro Aretino was born about 1492 at Arezzo, from which place he took his name. He received only a slight education, and lived for some years poor and neglected, picking up such scraps of information as he could. When very young, being banished from Arezzo on account of a satirical sonnet which he composed against indulgences, he went to Perugia, where for some time he worked as a bookbinder, and continued to distinguish himself by his daring attacks upon religion. After some years' wandering through various parts of Italy he reached Rome, where his talents commended him to the Papal Court. This favor, however, he lost in 1524 by writing a set of obscene sonnets to accompany a series of drawings by Giulio Romano and engraved by Marcantonio Raimondi. He left Rome and was received by Giovanni de' Medici, who took him to Milan and introduced him to Francis I, into whose good graces he soon ingratiated himself. Shortly afterwards Aretino attempted to regain the favor of the Pope, but failing in this, he returned to Giovanni de' Medici. On the death of the latter, in December, 1526, he withdrew to Venice, where he afterwards continued to reside, employed in writing comedies, sonnets, licentious dialogues, and a few religious works. He died in 1557, according to some accounts, by falling

from his chair in a fit of laughter caused by hearing an indecent story about his sisters. The reputation of Aretino in his own time rested chiefly on his satirical sonnets or burlesques; but his comedies, five in number, are now considered the best of his works. His letters, of which a great number have been printed, are also commended for their style.

57 La | Sirena, | Marfisa, | & | Angelica | Poemetti | Di Partenio Etiro, | Consecrati | All' Illvstr.^{mo} Sig.^{re} | Il Signor | Giorgio Foscarini. | In Venetia, MDCXXX. | Presso Marco Ginammi. | Con Licenza de' Sup. et Priuilegio.

Duodecimo.

These poems had already been printed in part, and several times.

58 La Vita Di Catheri- | Na Vergine Composta | Per M. Pietro | Aretino. | MDXXXXI.

Octavo. Portrait.

The fourth edition, probably printed at Venice by Niccolini da Sabio.

Aretino, who from time to time published religious works to drain the pious of their money, wrote this work at the request of the Marquis del Vasto.

59 La Vita Di Maria | Vergine Di Messer | Pietro Are- | Tino. | Nuouamente corretta e ristampata.

Octavo. Portrait.

The second edition, printed at Venice by Niccolini da Sabio, about 1540 or 1541.

Pietro Bembo was born at Venice, May 20, 1470. He studied Greek under Lascaris, and subsequently became a member of the Academy of Aldus Manutius. In 1512 he went to Rome, where Leo X made him his private secretary and bestowed upon him numerous signs of his favor. After the death of Leo he retired to Padua, where he lived for a number of years, engaged in literary labors, and where he formed his valuable library. He was created a cardinal by Paul III in 1539, and, going back to Rome, he renounced the study of classical literature and devoted himself to theology and history. He died January 18, 1547. His writings are characterized by great elegance of style.

"Never since Petrarch's day had the sceptre of Italian literature rested so unequivocally in one hand as in Pietro Bembo's."—*Garnett.*

60 Gli Asolani Di Messer | Pietro Bembo.—(*Colophon*) Impressi in Venetia nelle Case d'Aldo Romano nel an- | no. MDV. del mese di Marzo; Con la concessione | della Illustrissima Signoria nostra; che per. X. | anni ne luoghi al Venetiano Dominio sotto- | posti nessuno altro gli possa impri | mere, o impressi uendere, | sotto le pene che | in lei si con | tengo- | no.

Octavo.

The first edition. This copy contains the dedication to Lucrezia Borgia, which is missing in many. The

letter to Lucrezia, Pope Alexander VI's daughter and Duke Alfonso of Este's wife, is insignificant in itself, but the controversies between Alfonso of Este and Pope Julius II probably induced Bembo and Aldus to suppress a compliment paid to the wife of a prince who was an enemy of the Pope. The present copy bears on the first page of the text some emendations in Bembo's hand.

The *Asolani* was written when Bembo was twenty-eight years old. It is a disquisition on Love, from different points of view, composed in imitation of Cicero's Tusculan Questions. Its chief importance comes from the fact that it was influential in reviving the practice of Italian composition.

"Seldom, however, have commonplaces been set off with such harmony and polish of style, or with more ingenious eloquence."—*Garnett.*

61 Rime Di M. Pietro | Bembo.—(*Colophon*) Stampate in Vinegia per Maestro Giouan An- | tonio et Fratelli da Sabbio. Nell' anno M.D. | XXX. Con le concessioni de tutti i Principi | de l'Italia che altri stampar non le possa, ne | uendere.

Quarto.

The first edition. A copy printed on large paper.

According to Gabriel Giolito de' Ferrari, Bembo's *Rime* rank second only to those of Petrarch.

62 Della Historia | Vinitiana Di M. Pietro | Bembo Card. Volgar- | mente Scritta. | Libri XII. | [*Printer's mark*] Con Privilegii. | In Vinegia M.D.LII.—(*Colophon*)

In Vinegia Appresso Gualtero Scotto. | M.D.LII.

Quarto.

First edition of the translation. Bembo had written the history of Venice in Latin (Venice, Aldus, 1551); and from the printer's dedication to Isabella Quirina, we learn that he translated it at the request of that illustrious lady. The author's life is ascribed to Giovanni Della Casa.

63 Prose Di. M. Pietro Bembo | Nelle Qvali Si Ragiona Del- | La Volgar Lingva Scritte | Al Cardinale De Medici Che | Poi E Stato Creato A Som- | Mo Pontefice Et Detto Pa- | Pa Clemente Settimo Divise | In Tre Libri.—(*Colophon*) Impresse in Vinegia per Giouan Tacuino, nel mese di Set- | tembre del M.D.XXV. Con priuilegio di Papa Cle- | mente, et del Senato di questa Citta . . .

Folio.

The first edition. Bembo employed about twenty years in writing and perfecting this work.

64 Delle Lettere Di M. Pietro Bembo | Primo Volvme.—(*Colophon*) Stampate in Roma per Valerio Dorico et Luigi fra- | telli, Nel Mese di Settembre. M.D.XLVIII. | . . .

Quarto.

First edition, dedicated by the publisher Carlo Gualteruzzi to Cardinal Guido Ascanio Sforza. It forms the first volume of Bembo's letters; the second was printed at Venice by Figlioli di Aldo in 1550; the third and fourth at Venice by Scotto in 1552. Scotto also reprinted the first and second volumes.

"These may still be read with profit by students for the light they cast upon Italian society during the first half of the *cinque cento*, and with pleasure by all who can appreciate the courtesies of refined breeding, expressed in language of fastidious delicacy."

Symonds.

65 Nvove | Lettere Famigliari | Di M. Pietro Bembo | Scritte | A M. Gio. Mattheo Bembo | Svo Nipote | . . . [*Printer's mark*] In Venetia, Appresso Francesco | Rampazetto. MDLXIIII.

Octavo.

The first edition. These letters were published by Francesco Sansovino, who dedicated them to Guidobaldo della Rovere, Duke of Urbino.

Gabriello Chiabrera was born at Savona, June 8, 1552, and died there in 1637.

66 Delle Poesie | Di | Gabriello | Chiabrera | Parte Prima (Seconda *and* Terza). | Per Lvi Medesimo Ordinata, | . . . [*Printer's mark*] In Genoa, | Appresso Giuseppe Pauoni. MDCV (–MDCVI). Con licenza de' Superiori.

Octavo.

Chiabrera's reputation rests chiefly on his lyrics. Early in his career he discovered "that the Italian canzone needed to be reformed upon a Greek model." The value of the discovery lay "not so much in its abstract worth or in any real assimilation of the spirit of Greek poetry by Chiabrera, but in an endeavor after a high standard, which, even when misdirected, proved the best corrective of the inanity and effeminacy to which the Italian canzone had become prone." — *Garnett.*

Annibale Caro was born at Civita Nuova in 1507. His most important work was the translation of the *Aeneid* (Venice, 1581). He is also the author of *Rime*, *Canzoni*, and sonnets, a comedy entitled *Gli Straccioni*, and two clever *jeux d'esprit*, one in praise of figs (*La Ficheide*) and another in eulogy of the big nose of Ancona Leoni, president of the *Accademia della Vertù*. His prose works consist of translations from Aristotle, Cyprian, and Gregory Nazianzen; and of these letters, written in his own name and in those of the Cardinals Farnese, which are both remarkable for their elegance. Caro's poetry is distinguished by very considerable ability, and particularly by the freedom and grace of its versification. He died at Rome, November 21, 1566.

67 De Le Lettere | Familiari | Del Commendatore | Annibal Caro | Volvme Primo [*and Secondo*]. | Col Priuilegio di N. S. PP. Pio V. & dell' Illustriss. | Signoria di Venetia. | [*Printer's mark*] In Venetia,

| Appresso Aldo Manutio. | M.D.LXXIV. (—MDLXXV).

Quarto. Two volumes.

The first volume was printed by Aldus in 1572; the second is here printed for the first time. The first volume was published, posthumously, by Giambattista Caro, a nephew of the author, and the second by Lepido Caro, another nephew. This edition is the best, and Volpi used it for his edition of 1725.

Giovanni Della Casa was born at Mugello, June 28, 1503. He studied at Bologna, Florence, and Rome, and by his learning attracted the attention of Alexander Farnese, who, as Pope Paul III, made him nuncio to Florence, where he received the honor of being elected a member of the *Accademia Fiorentina*. He was appointed archbishop of Benevento, and it was believed that it was only his licentious poem, *Capitoli del Forno*, which prevented him from being raised to a still higher dignity. He died at Rome in 1556. Casa is chiefly remarkable as the leader of a reaction in lyric poetry against the universal imitation of Petrarch, and as the originator of a style which, if less soft and elegant, is more majestic than that which it replaced. His prose writings gained great reputation in their own day and long afterwards, but are disfigured by frequent puerility and circumlocution. His principal work is the famous *Il Galateo*, a treatise on manners, which has been translated into Latin and several other languages.

68 Le Terze Rime De | Messer Giovanni Dal | La Casa Di Messer | Bino Et D'Altri |

[*Printer's mark*] | Per Cvrtio Navo, E Fra | Telli. M D XXXVIII (*Venice*).
Octavo.

Second edition; the first was printed at Venice by the same printer in 1528. We find these poems registered in the early Roman *Indices librorum prohibitorum.*

Baldassare Castiglione was born at Casatico in 1468. He was educated at Milan under the famous humanist Giorgio Merula and under Demetrio Calcondilla. In 1496 he entered the service of Lodovico Sforza, Duke of Milan, returning to Mantua in 1500 when Lodovico was carried prisoner into France. In 1504 he was attached to the court of Guidobaldo Malatesta, Duke of Urbino, and in 1506 he was sent by this prince on a mission to Henry VII of England. He died at Toledo in 1529.

Castiglione wrote little, but that little is of rare merit, and his verses, in Latin and Italian, are elegant in the extreme.

69 Il Libro Del Cortegiano | Del Conte Baldesar | Castiglione. | [*Printer's mark*] — *Colophon* | In Venetia nelle case d' Aldo Romano, & d' Andrea d' Asola suo | Suocero, nell' anno M.D.XXVIII. | del mese d' Aprile.
Folio.

The first edition. Aldus printed six editions of this book.

Castiglione's idea was not to describe the courtier and

how he lives at court, but to form a perfect courtier. He gives a charming picture of the court of Guidobaldo da Montefeltro, Duke of Urbino, confessedly the purest and most elevated of Italy.

Benvenuto Cellini, the celebrated goldsmith and sculptor, was born at Florence in 1500; he died in that city December 13, 1569. His remarkable career is best described in his autobiography, "a greater work of art than any he accomplished in his own vocation," and his most important literary work. "Of the literary merit of his performance it is needless to speak; if not at the very head of entertaining autobiographies, it is at least second to none."—*Garnett.*

70 Dve | Trattati | Vno Intorno Alle Otto | Principali Arti | Dell' Orificeria. | L' altro in materia dell' Arte della Scultura; | doue si ueggono infiniti segreti nel la | uorar le Figure di Marmo, & | nel gettarle di Bronzo. | Composti Da M. Benvenvto Cellini | Scvltore Fiorentino. | In Fiorenza | Per Valente Panizzij, & Marco Peri. M D LXVIII.

Quarto.

The first edition, dedicated to Cardinal Ferdinando de' Medici. At the end of the volume are some Italian and Latin poems in praise of the statues of Perseus and of the Christ by Benvenuto, written by Varchi, Vivaldi, Mini, Bronzino (the painter), Lelio Bonsi, Paolo del Rosso, and Poggini, another goldsmith and sculptor.

Vittoria Colonna, the daughter of Fabrizio Colonna, was born at Marino about 1490. Betrothed when four years old to Francisco d'Avalos, son of the Marquis of Pescara, she received the highest education and gave early proof of a love of letters. At seventeen she married d'Avalos. In 1525, her husband having died of wounds received at Milan, Vittoria went to Naples, where she remained for about ten years. She died at Rome in 1547.

She was the perfect example of the Italian lady. Her name was honored in all Italy. Simone Fornari asserts that Ariosto wrote the tale of Drusilla in *Orlando Furioso* to exalt her as an example of womanly virtue; and Michelangelo dedicated to her some of his finest sonnets.

71 Rime Della | Divina Vettoria Co | lonna Marchesa | Na Di Pescara | Con le sue stanze aggiunte et di nuouo con dili | gentia stampate et ricorrette. | M.D.XXX-IX.

Octavo.

The second edition. Printed at Venice by Marcho Sessa.

Francesco Coppetta de' Beccuti was born at Perugia in 1510, and died in 1554. He is chiefly celebrated for his burlesques written in excellent sonnets, "a curious blending of parodies of Petrarch with genuine feeling."

72 Rime | Di M. Francesco | Coppetta | De' Beccvti, | Pervgino. | Con Privilegio. |

[*Printer's mark*] | In Venetia, | Appresso Domenico, et Gio. Battista Guerra fratelli. | MDLXXX.

Octavo.

The first edition.

Neither Renouard nor Brunet mentions these *Rime* as the production of the Aldine press, which they undoubtedly are, as is apparent from a passage in the dedication.

Anton Francesco Doni was born at Florence about 1513, and died at Monselice (Padua) in 1574. He lived a wandering life and gained a scanty subsistence by his writings, most of which were facetious, humorous, or satirical. He had only a temporary vogue. At one time he opened a printing-office at Florence, but soon closed it on account of Torrentino's competition.

73 La Libraria Del | Doni Fiorentino, | Divisa In Tre Trattati. | . . . Con Privilegio. | [*Printer's mark*] In Vinegia Appresso Gabriel | Giolito De' Ferrari. | MDLVIII.

Octavo. Portraits.

Many copies bear on the title-page the year Mdlvii. The *Prima Libraria* was published for the first time in 1550 (Venice, Giolito); and the *Seconda* in 1551 (Venice, Marcolini). This edition embraces both, though the earlier editions each have something missing in this. They form the first Italian biographical essays.

Agnolo Firenzuola was born at Florence, September 28, 1493. Being destined for the profession of the law, he pursued his studies first at Siena and afterwards at Perugia, where he became the associate of Pietro Aretino. He left Rome, whither he had come to practise his profession, on the death of Pope Clement VII, and, after spending some time at Florence, settled at Prato as abbot of San Salvatore. He died before 1548.

Firenzuola was the author of satirical poems, sonnets, prose essays, novels, and dramas.

74 [Prose Works.] In Venetia Per Giouan. Griffio | Ad instantia di Pietro Boseli. | MDLII.

Duodecimo. Four volumes in one.

The *Discacciamento delle nuove Lettere inutilmente aggiunte nelle lingua toscana,* contained in this volume, had been printed at Rome by Ludovico Vicentino and Lautizio Perugino in 1524. Firenzuola, who wrote the pamphlet against Trissino's proposed introduction of new letters into the Italian alphabet, did much to make the scheme famous and ridiculous.

75 Le Rime | Di M. Agnolo Firenzvola | Fiorentino. | [*Printer's mark*] | In Fiorenza | MDXLIX | In Fiorenza | Appresso | Bernardo Givnti. | MDXLIX.

Octavo.

The first edition. Firenzuola published only one work, the *Discacciamento delle nuove Lettere,* during his lifetime. After his death his brother Girolamo

collected his writings and gave them to Lorenzo Scala and Lodovico Domenichi to be edited. They were all published at Florence, between 1548 and 1549, except the translation of Apuleius' *Asino d'oro*, which was printed at Venice by Giolito in 1550.

76 I Lvcidi | Comedia | Di Messer Agnolo | Firenzvola Fio- | Rentino. | [*Printer's mark*] In Firenze | M.D.LII.

Octavo.

Francesco Fortunio was born in Dalmatia, and lived in Venice as a lawyer; he was elected *potestà* of Ancona, where, during a revolution, he was cast out of a window of the palace and died.

77 Regole Grammaticali | Della Volgar Lingva.—(*Colophon*) Impresso in Ancona per Bernardin Vercellese nel anno. M.D. XVI. del | mese di settembre: Con la concessione nondimeno della Illustrissima Signoria | di Venetia che per. X. anni nessuno sotto al suo dominio possa imprimerlo | ne altroue impresso uenderlo, sanza licentia dell' auttore proprio.

Quarto.

First edition; the oldest printed Italian grammar.

Apostolo Zeno, in his notes to Fontanini, cites fifteen editions. Although it is not useful to-day, it is worthy of consideration as the first book containing grammatical rules cited from Dante, Petrarch, and Boccaccio.

Giov. Battista Giraldi, surnamed **Cinthio,** was born at Ferrara in 1504. He was for many years professor of medicine and philosophy at the university of his native town, and afterwards of belles-lettres. Between 1542 and 1560 he acted as private secretary, first to Ercole II and afterwards to Alfonso II of Este; but having become involved in a literary dispute which lost him the favor of his patron, he moved to Mondovì, where he remained as a teacher of literature until 1568. Subsequently he occupied the chair of rhetoric at Pavia till 1573, when, in search of health, he returned to his native city, where he died, December 30, 1573.

78 De Gli | Hecatommithi | Di M. Giovanbattista | Gyraldi Cynthio | Nobile Ferrarese. | Parte Prima. | [*Printer's mark*] Nel Monte Regale | Appresso Lionardo Torrentino | MDLXV.

Octavo. Two volumes.

The first edition.

This copy bears the signature of Giraldi. The *Hecatommithi* is the most important of Giraldi's prose works. Somewhat in the manner of Boccaccio, they resemble still more closely the novels of Giraldi's contemporary Bandello. "They were heavy in style and prosaic; yet their matter made them widely popular." They have a peculiar interest to students of English literature, as having furnished, directly or indirectly, the plots of *Measure for Measure* and *Othello* of Shakespeare.

Antonfrancesco Grazzini was born at Florence, March 22, 1503. In his youth he practised

as an apothecary. He was one of the founders of the *Accademia degli Umidi* (Academy of the Humid), and he took a prominent part in the establishment of the famous *Accademia della Crusca*. In both academies he was known as *Il Lasca* (the Roach), and this pseudonym is frequently substituted for his proper name. He died February 18, 1583. Grazzini "was one of the chief promoters of the movement for prescribing a standard of pure Tuscan prose." His style, though idiomatic, is copious, flexible, and without affectation.

79 La Gverra | De Mostri | D'Antonfrancesco Grazzini | Detto Il Lasca. | Al Padre Stradino. | Con privilegio Di Tvtte L'Opere. | In Firenze, | Per Domenico Manzani, 1584.

Quarto.

The first edition.

An exceedingly rare work containing one canto of a *Poema giocoso* which was to have been followed by other cantos.

Battista Guarini was born at Ferrara, December 10, 1537, and died at Venice, November 6, 1612.

80 Il | Pastor | Fido. | Tragicomedia Pastorale. | Del Molto Illvstre | Sig. Caualiere Battista Guarini. | . . . Con Privilegio. | In Venetia Appresso Gio. Battista Ciotti M.D.C.V.

Quarto. Portrait.

The *Pastor Fido* is a pastoral drama composed not without reminiscences of Tasso's *Aminta*. It met with brilliant success and was translated into the principal languages of Europe.

" . . . The Italian reaction against the Middle Ages assumes a final shape of hitherto unapprehended loveliness in the *Aminta* [of Tasso] and the *Pastor Fido*. They complete and close the Renaissance, bequeathing in a new species of art its form and pressure to succeeding generations."—*Symonds*.

Alessandro Piccolomini was born at Siena in 1508. He was professor of ethics in the academy of *Infiammati* at Padua, and afterwards was appointed archbishop of Patras. He died in 1578. Piccolomini wrote several works, among which are *Rime*, comedies, a dialogue entitled *Raffaella*, *Dialogo della bella creanza delle donne*, the *Sfera del mondo*, a paraphrase on the Mechanics of Aristotle, a translation of the sixth book of the Æneid, and one of Ovid's Metamorphoses.

81 De La Institvtione | Di Tvtta La Vita De L'Homo | Nato Nobile | E In Città Libera. | Libri X. In Lingva Toscana. | . . . Composti dal S. | Alessandro Piccolomini . . . | Con Pri- [*Printer's mark*] vilegio. | Venetijs apud Hieronymum Scotum. | M D XLII.
Quarto.

The first edition.

Piccolomini in this work cites Plato and Aristotle on the education of gentlemen born in a free city.

Gaspara Stampa was born at Padua about 1523 or 1524 and died about 1554. Sansovino called her *nobilissima* and *valorosissima*, and he dedicated to her the *Ameto* of Boccaccio, the *Lezione sopra il Sonetto del Casa contro alla Gelosia* of Varchi, published by him, and his *Ragionamento intorno alla bell'arte d'Amore*. Ortensio Lando calls her *gran Poetessa* and *Musica eccellente* for her ability in singing and playing the lute and the viol.

82 Rime | Di Madonna | Gaspara Stampa; | Con Alcune Altre | Di Collaltino, E Di Vinciguerra | Conti Di Collalto: E Di Baldassare Stampa. | Giuntovi diversi componimenti di varj Autori | in lode dela medesima. | In Venezia. | MDCCXXXVIII. | Appresso Francesco Piacentini. | Con Licenza de' Superiori, e Privilegio.

Octavo.

Benedetto Varchi was born at Florence in 1502 and died there in 1565.

83 L'Hercolano | Dialogo Di Messer | Benedetto Varchi, | nel qual si ragiona generalmente delle lingue, et in | particolare della Toscana, e della | Fiorentina | . . . [*Printer's mark*] In Fiorenza, | Nella stamperia di Filippo Giunti, | e Fratelli, MDLXX.

Quarto.

The first edition.

84 Storia | Fiorentina | Di Messer | Benedetto Varchi. | . . . In Colonia (*Augusta*) MDCCXXI. | Appresso Pietro Martello.
Folio.

First edition edited by Francesco Settimanni of Florence.

This work includes the period of Florentine history between the years 1527 and 1538.

85 Lezzioni Di | Benedetto | Varchi | Accademico Fiorentino, | . . . [*Printer's mark*] | In Fiorenza, | Per Filippo Givnti, | MDXC. | Con Licenza de' Superiori, et Priuilegio.
Quarto.

The first complete edition.

Giorgio Vasari, a celebrated painter and architect, was born at Arezzo in 1513; he died at Florence, June 27, 1574.

86 Delle Vite | De' più Eccellenti | Pittori, Scvltori, | Et Architetti. | Di Giorgio Vasari | Pittore, & Architetto, Aretino | In Bologna, MDCXLVIII (—*1663*). | Per gli Eredi di Euangelista Dozza. Con licenza de' Superiori.
Quarto. Three volumes.

Matteo Maria Boiardo was born at Scandiano, one of the seigniorial estates of his family, near Reggio di Modena, about 1434. At an early age he

entered the University of Ferrara, where he acquired a good knowledge of Greek and Latin, and even of the Oriental languages. At the court of Ferrara, he enjoyed the favor of Duke Borso d'Este and his successor Ercole, and was entrusted with several honorable employments. He was named governor of Reggio in 1478. Three years afterwards he was elected captain of Modena, and reappointed governor of the town and citadel of Reggio, where he died in the year 1494.

87 Liprimi tre libri del | Conte Orlando | inamorato | Composto per el Conte Matteo | maria Boiardo Conte | di Scandiano Poe | ta preclaris- | simo.—(*Colophon*) Impresso nella inclita Citta di Venetia per Augustino di Bendoni nel Anno del signore. MDxxxviij.

Octavo.

Boiardo's poem of sixty-nine cantos was left uncompleted by the author's death. He published the two first books in 1486 (*Venice, by Piero de Piasi*); the third was published after his death (*Venice, by Simone Bevilacqua, 1495*). All three books were printed together at Scandiano the year after his death, under the superintendence of his son, Count Camillo (*Scandiano, by Pellegrino de Pasquali, 1495*); but of this edition no copy is known. The work continued to be reprinted during the first half of the sixteenth century, but it was then superseded by the *Furioso.*

The *Orlando Innamorato* is one of the most important poems in Italian literature; it was the first example of the romantic epic, and served as a model for the *Orlando Furioso.*

"Without the *Innamorato* the *Furioso* is meaningless."

"The value of the *Orlando Innamorato* for the student of Italian development is principally this, that it is the most purely chivalrous poem of the Renaissance."—*Symonds.*

88 Tutti li libri d'Orlando inamorato del conte de Scandiano Mattheo Maria Bojardo, al vero senso reduti et ultimamente stampai MDXLIII.—(*Colophon*) In Vineggia per Alouise de Tortis. Nelli anni della | Salutifera Incarnatione del nostro Signore | Iesu Christo. M.D.XXXXIII. | del mese di Febraro. | Orlan. Inna.

89 Il Qvarto (*Quinto and Sesto*) Libro Dello | Innamoramento Di Orlando | nel quale si conteneno molte, e Diverse | battaglie, come in quel leggendo | si potra intendere. Composto | per Nicolo Delli Agostini | nuouamente ristampa | pato (*sic*), e congran cura | corretto.—(*Colophon*) In Vineggia per Aloise de Tortis. Nelli anni della | Salutifera Incarnatione del nostro Signore | Iesu Christo. M.D.XXXXIII. | Del mese di Febraro.

Octavo.

There are only two other known copies of this edition, one in the Royal Library at Stuttgart, the other was offered in the Libri sale in 1847.

All editions of *Orlando Innamorato* printed in the first half of the XVIth century are rare, especially when well preserved. They were already scarce in the second half of the XVIth century, as is proved by a letter of G. Vinc. Pinello to Aldus Manuzius, asking the printer to lend him an edition of Boiardo *in quel modo che fu lasciata da lui senza riforma*, because he was unable to find a copy.

"No edition of the original as Boiardo wrote it was published from 1544 to 1830, when Antonio Panizzi . . . redeemed it from oblivion and restored it to the place it has ever since maintained as a star of at least the second magnitude in the constellation of Italian epic poetry."—*Garnett.*

90 Orlando | Innamorato Nvova- | Mente compøsto | Da M. Francesco | Berni | Fiorentino | Stampato in Vinetia per gli heredi di Lu- | cantonio Giunta. Con Priuilegio dell' Illustris | simo Senato Veneto per anni. X. | MDXXXXI.

Quarto.

The first edition remodeled by Berni. Berni undertook the revision of the whole poem, avowedly altering no sentiment, removing or adding no incident, but simply giving to each line and stanza due gracefulness and polish; and perhaps he owes his greatest fame to this work. After two editions, Berni's version fell into disuse till the end of the last century, when the critics rediscovered it and began to quote Boiardo's poem under Berni's name, "treating the real author as an ignorant and uncouth writer of a barbarous dialect."—*Symonds.*

91 Orlando Innamorato Del | Signor Matteo Maria Boiardo | Conte di Scandiano, insieme co i tre libri di NICOLO de | gli Agostini, nuouamente riformato per M. | Lodovico Domenichi, | Con Gli Argomenti, Le | Figvre Accomodate Al | principio d'ogni Canto, et la tauo | la di cio, che nell'opra | si contiene. | Con gratia, et priuilegio. | [*Printer's mark*] In Vinegia appresso Girolamo Scotto. | MDXXXXV.
Quarto.

The first edition of Ludovico Domenichi's recasting.

92 Sonetti e Canzone Del | Poeta Carissimo Ma | theo Maria Boiardo | Conte di Scandiano | [*Printer's mark*]—(*Colophon*) Impressum Venetiis per Ioannem Baptistam Sessa. | Anno Domini. M.ccccc.i. a. di. xxvi. Marzo [*Printer's mark*].
Small quarto.

Mazzuchelli pronounces this edition *rarissima.*

"His lyrics . . . prove that, like Lorenzo de' Medici, he was capable of following the path of Petrarch without falling into Petrarchistic mannerism."—*Symonds.*

Francesco Berni was born, about the end of the XVth century, at Lamporecchio. At an early age he was sent to Florence, where he remained until his nineteenth year, when he went to Rome, trusting to obtain assistance from his uncle, Cardinal Bernardo Divizio da Bibbiena; but the cardinal soon after died

and Berni was obliged to accept a situation as secretary to Mgr. Giberti, datary to Clement VII. He remained with Giberti until about 1530, when he obtained a canonry in the Cathedral of Florence, where he died in 1536, poisoned, it was said, by Duke Alessandro de' Medici for having refused to poison the duke's brother, Cardinal Ippolito de' Medici.

93 Tvtte Le Opere Del | Bernia In Terza Rima, | Nvovamente Con | Somma Diligentia | Stampate. | [*Printer's mark*] Per Cvrtio Navo Et Fratelli. | M D XXXVIII.
Octavo.

Second edition. Burlesque poetry was perfected by Berni and Mauro, but Berni had the fortune to give it his name (*poesia bernesca*). This "branch of . . . literature . . . belonged to Tuscany and took its origin from the equivocal carnival and dance songs raised to the dignity of art by Lorenzo de' Medici. Its conventional meter was *terza rima*, handled with exquisite sense of rhythm, but degraded to low comedy by the treatment of trivial or vulgar motives. The author of these *Capitoli* . . . chose some common object — a paint-brush, salad, a sausage, peaches, figs, eels, radishes — to celebrate; affected to be inspired by the grandeur of his subject; . . . and almost invariably conveyed an obscene meaning under the form of innuendoes appropriate to his professed theme."—*Symonds.*

Lodovico Ariosto, the greatest poet of Italy after Dante and Petrarch, was born at Reggio, September 8, 1474; he died at Ferrara, June 6, 1533.

94 Orlando Furioso | Di Ludouico Ariosto Nobile | Ferrarese: Nouamente ri- | stampato: & con molta | diligentia ricorret- | to: & quasi tut- | to reforma | to. | M.D.XXVI.—(*Colophon*) Finisse Orlando Furioso di Messer Ludouico | Ariosto da Ferrara: nouamente con gran | diligentia riformato & ricorretto: | Stampato nella Inclyta Citta di | Vinegia, Del Mese di Mar | zo. M.D.XXVI.

Quarto.

Sixth edition, unknown until the year 1821, when Melzi for the first time described it. Only two copies are known.

Ariosto began to write his great poem about 1503, and, after having consulted the first men of his age, published it in 1516. Up to the moment of his death he never ceased to correct and improve both the subject and the style. He adopted the plots of Boiardo's *Orlando Innamorato*, "continued the story where he left it and brought it to a close; so that, taken together, both poems form one gigantic narrative of about 100,000 lines which has for its main subject the love and marriage of Ruggiero and Bradamante."

95 Orlando | Fvrioso | Di M. | Lodovico | Ariosto | Nuouamente | adornato di Figure di Rame | da Girolamo Porro. | Padouano. | . . . In Venetia | MDLXXXIIII. | Appresso Francesco de | Francesch. Senese | e compagni.

Quarto.

96 Orlando | Furioso | Di | Lodovico | Ariosto. | Tomo Primo (*Secondo, Terzo and Quarto*). | Birmingham, | Da' Torchj di G. Baskerville: Per P. Molini. | M.-DCC.LXXIII.

Quarto. Four volumes.

Of this edition only one hundred copies were printed. It is valuable not only for the type and illustrations, but also, according to Morali, for the accurate reading of the text. The poem is preceded by a life of Ariosto by Andrea Barotti.

97 Le Satire | Di M. Lodovico | Ariosto Novissi | Mamente Ri- | Stampate. | [*Printer's mark*] In Venetia.

Octavo.

Without printer's name or date; but thought to have been printed by Bindoni and Pasini about 1535. Ariosto's Satires were not published during his lifetime, but a few months after his death they were secretly printed *nel mese di Giugno* M.D.XXXIV. In 1535 the printers began to publish them openly. Baruffaldi in the *Vita dell' Ariosto* mentions an edition of the year 1533, but no copy of it is known.

"The great exemplar is Ariosto, whose satires are not the least ornament of his poetic crown, yielding little in facetious urbanity to his model Horace."—*Garnett.*

98 Le Satire | Di M. Lodovico | Ariosto Stampa | Te Novamente, | con diligenza

reuiste, | et corrette. | —(*Colophon*) In Venetia per Alessandro de Vian.

Octavo. Portrait.

Printed about 1535 or 1536.

Luigi Alamanni, statesman and poet, was born at Florence in 1495. Having taken part in an unsuccessful conspiracy against Giulio de' Medici, afterwards Pope Clement VII, he was obliged to take refuge in Venice and afterwards to flee to France. When Florence shook off the papal yoke Alamanni returned and took a prominent part in the management of the affairs of the republic. On the restoration of the Medici in 1530 he again took refuge in France, where he composed the greater part of his works. In Francis I he found a liberal patron, and was sent by him as ambassador to Charles V after the peace of Crespi in 1544. Upon the death of Francis he was patronized by Henry II, who sent him as ambassador to Genoa. He died at Amboise, April 18, 1556. His poems are distinguished by the purity and excellence of their style. Through Sir Thomas Wyatt, who imitated him, he exerted an influence upon English poetry.

99 Opere Tosca | Ne Di Lvigi Alaman | Ni Al Christianis | Simo Re | Francesco | Primo. | Sebast. Gryphivs | Excvdebat | Lvgd. | 1532 (–33) | Con Privilegi. [*Printer's mark*]

Octavo. Two volumes.

First edition.

The early editions of the *Opere Toscane* are very scarce. Niccolò Franco asserts that Pope Clement VII ordered all the copies which appeared in Rome to be burned because of seditious teachings; but this is undoubtedly a mistake, since the edition of Lyons bears the imprint: *Con priuilegio della Santità di N. S. P. P. Clemente VII.* It is more credible, as Manni asserts, that the Florentine booksellers were condemned to pay fines for the sale of the work.

100 La Coltivatione Di | Lvigi Alamanni Al | Christianissimo Re | Francesco Primo. | [*Printer's mark*] Stampato in Parigi da Ruberto Stephano | Regio Stampatore. | M.D.XLVI. | Con Privilegi.

Quarto.

First edition.

This didactic poem on agriculture, written in blank verse (*versi sciolti*), is Alamanni's chief work, and Ginguené, in his *Histoire de la littérature en Italie*, says that the *Coltivatione* abounds in elegant imitations of Virgil's Georgics, and in true and poetical descriptions of the rural beauties of Italy and France.

Garnett calls it an excellent example "of the description of poetry which owes most to artifice and least to inspiration."

101 Gyrone Il Cortese Di | Lvigi Alamanni Al | Christianissimo, Et | Invittissimo Re Arri- | Go Secondo. | [*Printer's mark*] Stampato in Parigi da Rinaldo Calderio, | Et Claudio suo figliuolo. | Con Privilegi.—

(*Colophon*) Stampato in Parigi, l'Anno 1548 | Con Priuilegi per X. Anni.
Quarto.

First edition.

The *Girone* was written in imitation of the successful *Orlando Furioso* of Ariosto. It is, according to Ginguené, "a very dignified, very rational, and generally well-written poem, but cold and consequently somewhat tiresome."

102 La | Avarchide | Del S. Lvigi Alamanni, | Gentilhuomo Fiorentino, | . . . [*Printer's mark*] In Firenze | Nella Stamperia di Filippo Giunti, | e Fratelli. MDLXX.
Quarto. Portrait.

The first edition.

The poem is taken from the romances of the *Round Table*, and tells of Lancelot's anger against King Arthur at the siege of Avarico.

Ludovico Dolce, whom we have seen as the editor of Boccaccio's *L'Amorosa Visione*, was born at Venice in 1508; he died about 1568. He was one of the most laborious and fertile writers of his century, the whole number of his works amounting to upwards of seventy.

103 Le | Prime Imprese | Del Conte Orlando | Di M. Lodovico Dolce. | . . . [*Printer's*

mark] In Vinegia Appresso Gabriel | Giolito De' Ferrari. | M.D.LXXII.
Quarto. Portrait.

First edition.

Dolce died before the publication of this work, which, according to Ferrario, is his best.

Vincenzo Brusantino was born at Ferrara, and died in that city about the year 1570. He also translated in *ottava rima* the Decameron (*Cento Novelle di Vincenzo Brusantini in ottava rima; e tutte hanno l'Allegoria col Proverbio a proposito della Novella. Venice, by Marcolini, 1554*).

104 Angelica | Inamorata, | Di M. Vincentio Brvsantino Ferrarese. | . . . [*Printer's mark*] In Vinegia | Per Francesco Marcolini, M D LIII. | Con Privilegio.
Quarto.

The second edition.

This work forms a sequel to Ariosto's *Orlando Furioso.*

Francesco dei Lodovici, a writer of Venice, of whose life nothing is known.

105 Triomphi Di Carlo Di Messer | Francesco D'I Lodovici Vinitiano. | [*Woodcut*]— Il fine della seconda parte, et di tutto esso libro, intitolato I Triomphi Di | Carlo. di Messer Francesco d'i Lodouici Vinitiano,

Stampato in Vinegia per | Mapheo Pasini et Francesco Bindoni compagni al segno dell' angiolo Raphaello ap- | presso san Moisè l'anno della nostra salute MDXXXV del mese di Set- | tembre. . . .

Quarto.

The first edition.

Lodovici wrote another romance of chivalry entitled *Antheo Gigante* (Venice, Bindoni et Pasini, 1523), which tells of Charlemagne's adventures with the giant Antéo.

Giovanni Battista Pescatore was born at Ravenna, and died in 1558. He wrote other works, which are: *Vendetta di Ruggero* (Venice, Comin da Trino, 1556), and a comedy, *Nina* (Venice, Comin da Trino, 1558). The *Morte di Ruggero* and the *Vendetta di Ruggero* are a continuation of *Orlando Furioso*.

106 La Morte Di Rvg- | Giero Continvata Alla Ma- | teria de l'Ariosto, con ogni riuscimento di | tutte l'imprese generose da lui pro- | poste, e non fornite. | Aggiontovi Molti Bellis- | simi successi, che a l'alto apparecchio di quel | diuino Poeta seguir debbono. | Con Le Alegorie Ad Ogni | canto, che possono leuare l'intelletto a | comprendere gli effetti de la | virtù, e del vitio. | Per Giovambattista | pescatore da Rauenna noua- | mente com-

posta. | Con Privilegio. | [*Printer's mark*] | In Venetia | Per Pauolo Gherardo. | M D XLVIII.—(*Colophon*) In Vinetia per Comin da Trino | di Monferrato L'anno. | M.D.XLVIII.

Quarto.

Bernardo Tasso was born at Bergamo, November 11, 1493; he died at Mantua, September 4, 1569.

107 L'Amadigi Del | S. Bernardo | Tasso. | A L'Invittissimo, E | Catolico Re Filippo. | Con Privilegi. | [*Giolito's device*] | In Vinegia | Appresso Gabriel Giolito | De' Ferrari. | M D LX.

Royal quarto.

The first edition.

This copy bears on the title-page the autograph of Ascanio Centorio.

Spagna.

108 Libro | Chiamato | La Spagna. | Qval Tratta Li Gran Fatti, Et | le mirabili battaglie che fece il Magnanimo Re Carlo | Magno, nelle parti della Spagna. | Nouamente stampato, et con diligentia ricorretto. | [*Woodcut.*] — (*Colophon*) In Venetia. | Appresso Pietro Donato 1530.

Octavo.

The first edition was printed *s. l., n. et a.*, but before 1480.

Some writers ascribe this poem of chivalry to Cristoforo Altissimo, but it was written in the XIVth century, and its author, according to the last stanza, was Sostegno di Zenobi of Florence:

"A voi signori ho rimato tutto questo
Sostegno di Zenobi di Fiorenza."

Giovan Giorgio Trissino, poet and scholar, was born at Vicenza, July 8, 1478, and died in December, 1550.

"The most just title to fame possessed by Trissino is founded on his 'Sofonisba,' which may be considered as the first regular tragedy since the revival of letters."—*Sismondi.*

109 TO ZHTOΥMENON | La | Italia Liberata | Da Gotthi | Del Trissinω. | Stampata in Rωma per Valɛriω | ɛ Luigi Dorici | A petiziωne di | Antoniω Macrω Vicentinω | MDXLVII. | di Maggiω | Cωn Priuilɛgiω di N.S. | Papa Paulω III ɛt di altri | Pωtentati. | ΑΛΩΤÒΝ.—(*Colophon*) Stampata in Venɛzia per Tωlomɛω Ianiculω da | Bressa Ne l'annω MDXLVIII. | di Ωttωbre.

Octavo. Three volumes.

The first edition, printed in what is called Trissino type, in which the long *o* and short *e* are expressed by the Greek ω and ε. The colophon, *Venegia, T. Janiculo, 1548*, is only at the end of the second and third volumes.

"It has some literary interest as the first attempt to write Italian epic poetry in blank verse, but its great misfortune is to be in verse of any kind."—*Garnett.*

110 La Grammatichetta | Di M. Giωvan Giorgiω | Trissinω. | [*Printer's mark*] — (*Colophon*) Stampata in Vicɛnza per Tωlωmɛω Ianiculω | Nel MDXXIX. | Di Giugnω. | Cωn la prωhibitiωne di Nostrω Signωre Papa | Clemɛnte, che nessun' altrω possa stampar | quɛsta opera, sωttω la pena, che | nel Briɛve, ɛ ne l'altre | gratie si cωntiɛne.

Quarto.

The first edition.

Tullia d'Aragona, the daughter of a courtezan called Giulia Campana, was born between 1505 and 1510, and lived during her youth at Rome; later she accompanied her mother to Siena, where she learned, says Mutio, *ad essere virtuosa e a parlare senese.* Coming back to Rome, she was introduced to the world of the courtezan, where she was surrounded by many admirers, among them Paolo Emilio Orsini, who, being rejected by her, contrived to drive her from the city. The rest of her adventurous life was spent in Venice, Ferrara, and Florence. She attracted to herself, wherever she went, the most prominent men of the time, writers, soldiers, and the nobility, but she died, finally forsaken by all, in 1556. Tullia d'Arragona resembled the courtezans of ancient

Greece who were ennobled by poetry and spiritual endowments. For twenty years she gained the attention of her contemporaries, and her fame is that of one of the chief women writers of Italy.

111 Il Meschino, | Altramente Detto | Il Gverrino, | Fatto In Ottava Rima | Dalla Signora Tvllia | d'Aragona. | Opera, Nella Qvale Si Veggono | & intendono le parti principali di tutto il mondo, | & molte altre dileteuolissime cose, da esser | sommamente care ad ogni sorte di | persona di bello ingegno. | Con Privilegio. | [*Printer's mark*] | In Venetia, | Appresso Gio. Battista, Et Melchior | Sessa, Fratelli. M.D.LX.

Quarto.

The first edition.

The subject of the poem is taken from a Spanish romance, which has never been printed, and, very likely, is now lost.

Guerino il Meschino.

112 Prohemium . . c.i. | Como lasciata di Borgogna funo segnori de puglia & del pri | . . . —(*Colophon*) Lo infelice Guerino dito Meschino fiolo de dio Marte | de sangue Reale de Franzia Magnifico & | ualleroso Capitanio qui felicemente | lo libro suo fornito e in Padua | adi. xxi. de Aurile. |

M.cccc.Lxxiii. | Bartholomeus de Valdezochio ciuis Patauus | Martinus de Septem arboribus Prutenus. . F.F.

Folio.

The first edition; only three or four copies are known.

Gamba and other bibliographers ascribe this prose romance of chivalry to Andrea Fiorentino.

Niccolò Forteguerri, who used the pseudonym **Carteromaco,** was born at Pistoia in 1674, and died in 1735.

113 Ricciardetto | Di | Niccolò Carteromaco. | In Parigi | A spese di Francesco Pitteri Libraio | Viniziano. | CIↃ IↃCC XXXVIII.

Quarto. Portrait.

First edition, containing passages which were subsequently altered or suppressed.

The origin of the poem was as follows:

In 1715 Forteguerri was spending the autumn in the country, where he amused his friends by reading the verses of Pulci, of Berni, and of Ariosto. One of the company expressed his admiration at the art with which these poets had overcome the difficulties of the *ottava rima.* Forteguerri maintained that the difficulty was imaginary, and engaged to produce, on the next evening, the first canto of a poem which should imitate them all. He fulfilled his promise with such success that his friends persuaded him to continue the story.

Alessandro Tassoni was born at Modena in 1565. He was secretary to Cardinal Ascanio Colonna, and was employed in several diplomatic missions. He died in 1635.

114 La | Secchia Rapita | Poema Eroicomico | Di | Alessandro Tassoni | Tomo primo (*and secondo*) | In Parigi | Appresso Lorenzo Prault | e Pietro Durand | M. DCC.LXVI.
Octavo. Two volumes.

The *Secchia Rapita*, or the *Rape of the Bucket*, is the best-known literary work of Tassoni; it tells of a raid of the Modenese upon the people of Bologna in 1325, when a bucket was carried off as a trophy.

Torquato Tasso was born at Sorrento in 1544, and died at Rome, April 25, 1595.

115 Giervsalemme | Liberata, | Poema Heroico del Signor Torquato | Tasso. | Al Serenissimo Signore; il Signor Donno | Alfonso II. d'Este | Dvca Di Ferrara, &c. | . . .—(*Colophon*) In Ferrara | Appresso gli Heredi di Francesco de' Rossi. | 1581.
Quarto.

The publisher, Febo Bonnà, in the dedication, claims to have transcribed the original manuscript corrected by Tasso himself.

"When all has been said that can be said, the *Jerusalem Delivered* remains a very great poem,—the greatest of all the artificial epics after the *Æneid* and

Paradise Lost (for Ariosto's poem, so frequently paralleled with it, is not an epic at all)."— *Garnett.*

116 Rime | Del Signor | Torqvato | Tasso. | Parte Prima. | Insieme con altri componimenti | del medesimo. | Con Privilegio. | [*Aldus' device*] | In Vinegia, M D LXXXI.
Octavo.

Some of Tasso's poems had been printed in collections of poetry before Aldus printed this edition.

117 Di | Gervsalemme | Conqvistata | Del Sig. Torqvato Tasso | Libri XXIV. | Novellamente Ristampati: | Con Gli Argomenti A Ciascvn Libro | Del Signor Gio. Battista Massarengo; | . . . [*Printer's mark*] In Pavia. M.D.XCIV. | Appresso Andrea Viano. Con licenza de' Superiori. | Ad stanza di Antonio degli Antonij.
Quarto.

The second edition.
Three years before his death Tasso wrote this revised version of the *Gerusalemme Liberata:* "all that made the poem of his early manhood charming he rigidly erased."— *Symonds.*

118 Il Re | Torrismondo | Tragedia | Del Sig. Torqvato | Tasso. | Al Sereniss.mo Sig.re | Don Vincenzo Gonzaga | Duca di Mantoua, & di Monferrato, &c. | [*Printer's*

mark] In Bergano, MDLXXXVII. | Per Comino Ventura, et Compagni.
Quarto.

The first edition.

Giordano Bruno, the most genial and interesting of the Italian philosophers of the Renaissance, was born at Nola about the year 1548. In his fifteenth year he entered the order of the Dominicans at Naples, but he soon found the restraints intolerable, and became an outcast from his Church. He was accused of impiety, and thereafter led a life of flight and exile. After seven years of imprisonment in Rome he was burned at the stake, February 9, 1600.

119 Candelaio | Comedia Del Brv | No Nolano Achademi- | Co di nulla Achademia; detto il fa- | stidito. | In Tristitia Hila- | ris: in Hilaritate tristis. | In Pariggi, | Appresso Guglelmo Giuliano. Al | segno de l'Amicitia. | M.D.LXXXII.
Duodecimo.

The first edition.

Molière took from this satire on pedantry and avarice the idea for the first interlude of his *Malade Imaginaire.*

Cardinal Guido Bentivoglio, the eminent statesman and historian, was born at Ferrara in 1579, and died at Rome, September 17, 1644, in conclave, just as he seemed about to be elected pope.

120 Relationi | Del | Cardinale | Bentivoglio | Pubblicate | Da Erycio Pvteano | In Anuersa. | Ristampate in Colonia 1630. | con licenza de' Superiori.

Quarto.

Second edition; the first was printed in Antwerp, by Gio. Meerbecio, in 1629.

The *Relationi* were written during Bentivoglio's nunciature in Flanders and in France, and contain a valuable account of England during that period. He also wrote *Memorie overo Diario* and *Della Guerra di Fiandra.*

In these works he shows himself a diligent observer and prudent statesman. His style "is most agreeable," and his prose especially "a model of pure and simple composition."

Galileo Galilei was born at Pisa, February, 1564, and died at Arcetri, near Florence, January 8, 1642.

121 Galilaei | Galilaei | Lyncei, Academiae | Pisanae Mathematici, | Seren^mi Magnidvcis Hetrvriae | Philosophi et Mathematici Primarij | Systema Cosmicvm: | Jn Qvo | Dialogis IV. de duobus maximis Mundi Systematibus, | Ptolemaico & Copernicano, | Rationibus vtrinque propositis indefinite disseritur. | Accessit locorum S. Scripturae cum terrae mobilitate conciliatio. | Lvgdvni, Sumptibus Ioan Antonii Hvgvetan, | via Mercatoria, ad insigne Sphaerae. | M.DC.XLI.

Quarto.

A Latin translation, by Matthaeus Berneggerus, of the original Italian work which was rigorously suppressed by order of the Inquisition.

"Perhaps it is the best prose that Italy has ever had; it is clear, goes straight to the point, is without rhetorical ornaments and without vulgar slips, artistic without appearing to be so."—*Bartoli.*

Francesco Redi, physician and naturalist, was born at Arezzo in 1626, and died at Pisa in 1695.

122 Bacco | In | Toscana. | Ditirambo | Di | Francesco Redi | Accademico Della Crvsca | Con Le | Annotazioni. | In Firenze, MDCLXXXV. | Per Piero Ma-

tini all' Insegna del Lion d'Oro. | Con licenza de' Superiori.

Quarto.

The first edition.

Salvatore Rosa, a renowned painter of the Neapolitan school, was born in Arenella in 1615; he died March 15, 1673.

123 Satire | Di | Salvator Rosa | Dedicate | A Settano. | Con Le Note | D'Anton Maria Salvini | Ora Per La Prima Volta | Date Alla Luce. | In Berna | MDCCLXIX.

Octavo.

The first edition with Salvini's notes. It is unknown to bibliographers.

Paolo Sarpi, in the order of the Servi di Maria, Fra Paolo, was born at Venice, August 14, 1552, and died there, January 15, 1623. His most celebrated work is the *Storia del Concilio di Trento*, published for the first time at London, in 1619, under the name of Pietro Soave Polano. In his writings Fra Paolo attacked the infallibility of the Pope and condemned his usurpations of temporal power.

124 Historia | della Sacra | Inqvisitione. | Composta Gia Dal R.P. | Paolo Ser-

vita: . . . | Jn Serravalle, | Appresso Fabio Albicocco. | M.DC.XXXVIII.
Quarto.

The first edition.

A dispute between the Venetian government and the Inquisition led Sarpi to write this book.

"As an advocate, Sarpi is far superior to . . . [Pallavicino]; as an historian, Ranke places him immediately after Machiavelli. As a man, he appears sublimed by study and suffering into an incarnation of pure intellect, passionless, except in his zeal for truth and freedom and his devotion to the Republic."—*Garnett.*

Exhibition of · Silver · Embroidered and Curious Bookbindings ·

The Grolier Club of the City of New York · ·

April 16 to May 9, 1903

THE DE VINNE PRESS

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INTRODUCTORY NOTE

Ever since 1885, when Mr. Robert Hoe, the first president of the Club, gave an address on "The Art of Bookbinding," the Grolier Club has offered constant encouragement to the binder's art, both by addresses and by exhibitions. A brief summary of these efforts may not be out of place at this time.

Two exhibitions were held in 1886: one, in February, contained notable examples of the work of the most celebrated binders before 1800, including books from the libraries of Grolier and other famous collectors; and the other, in May, with specimens of modern French, English, and American work executed since 1800. In 1890 occurred an exhibition of "Recent Bookbindings," executed between 1860 and 1890, by French, English, and American binders. After the Columbian Exposition in 1893, some of the books in fine bindings, enamels, and other

works of art, exhibited in the French section at Chicago, were shown in the Club rooms.

It was appropriate that these exhibitions of modern hand-tooled bindings should be followed, as they were in 1894, by a collection of machine-made covers, or "Commercial Bookbindings."

"Books from the Libraries or Collections of Celebrated Bibliophiles and Illustrious Persons of the Past, with Arms or Devices upon the Bindings" was the subject of an exhibition held in 1895; "Recent American Bindings in Leather," of one held in 1897. In 1899 a collection of early English decorated bindings, about which little had then been written, was shown. Last year mosaic binding, the highest form of the art, was exemplified in a collection of remarkable extent and beauty.

The present exhibition goes somewhat out of the field of bookbinding, as it is commonly understood,—that is, bindings of paper, cloth, or leather,—and deals with materials chiefly associated with other crafts, materials which may be said to have been borrowed for the purpose. Bindings of silver, enamel, tortoise-shell, mother-of-pearl, and bone do not at first thought seem so well adapted to the covering of books as do soft leathers or light

and durable cloth, or paper, but a brief glance at the following catalogue will show that the classes of books so covered are special ones, having a special reason for such treatment. Religious books have, from the earliest times, reflected the reverence of their owners in their costly covers of ivory, gold, and silver ornamented with precious stones and enamels; and even now our prayer-books and Bibles are often bound in the most elaborate and expensive manner.

The silver bindings here shown are chiefly of the 17th and 18th centuries, and are mostly the work of German, Dutch, and Flemish craftsmen. They are almost invariably found on Bibles, prayer-books, and religious works. The same is true of books bound in tortoise-shell.

Silk and velvet ornamented with metals have always been much used, and especially for royal bindings.

Among the materials called curious are those with which the bibliophile, in his search for the unusual or the specially appropriate or significant, clothes his books.

The books in embroidered covers bound by the English in the 17th century are mainly religious in character, while the French in the

next century put their gay embroideries upon little almanacs and other books of a trivial character.

The following quotation taken from *English Embroidered Bookbindings*, by Cyril Davenport, London, 1899, will explain our division of the books in embroidered bindings:

"With very few exceptions all embroidered books, ancient and modern, are worked on *canvas*, *velvet*, or *satin*, and while canvas was used continuously from the fourteenth century until the middle of the seventeenth century, velvet was most largely used during the Tudor period, and satin during that of the early Stuarts.

"Broadly speaking, the essential differences in the kind of work found upon these three materials follow the peculiarities of the materials themselves. Canvas, in itself of no decorative value, is always completely covered with needlework. Velvet, beautiful even when alone, but difficult to work upon, usually has a large proportion of appliqué, laid, or couched work, in coloured silk or satin, upon it, showing always large spaces unworked upon, and such actual work as occurs directly on the velvet is always in thick guimp or gold cord. Satin, equally beautiful in its way, is also frequently left unornamented in places; the

needlework directly upon it is often very fine and delicate in coloured floss silks, generally closely protected by thick raised frames or edges of metallic threads, or fine gold or silver cords. . . ."

Mr. Davenport's book was the first to deal with any of the classes of bindings here exhibited, as a separate subject. Outside of it, the literature is confined to scattered references in histories of bookbinding, and to a few magazine articles.

Exhibition of Silver Embroidered and Curious Bookbindings

SILVER BINDINGS IN REPOUSSÉ WORK

1 ARMENIAN binding of the 16th century. (29.5 x 20.3 cm.)

Each cover is made up of five separate pieces joined with silver nails; and these silver sides are laid on leather and laced across the back with silk cords passing through small silver eyelets. On the front cover, surrounded by a border of Persian ornament and above a text in Russian characters, is a representation of *The Annunciation*, and of *The Circumcision;* on the back cover a similar border surrounds a representation of *The Last Judgment*, and *Christ in Glory*.

Gospel Lessons.

A sixteenth century manuscript, executed for a Monastery in Cæsarea, in Cappadocia.

2 DUTCH binding of the 18th century, silver-gilt. (3 x 6.2 cm.)

A figure of *Autumn* is represented on the front cover, and one of *Summer* on the back

cover. They are framed by a cartouche and surrounded by a border.

Almanach. Amsterdam, 1774.

3 DUTCH binding of the 18th century. (29.7 x 20.2 cm.)

Large arabesques with tulips and a crown surround, on both covers, a cartouche containing the chrisma and signs of the Passion; the back is divided into five panels; clasps.

4 DUTCH binding of the 19th century. (6.5 x 2.8 cm.)

Almanach. Amsterdam, 1806.

5 FLEMISH binding made about 1600; in high relief. (27 x 20 cm.)

The front cover panel represents *Judah smiting off the thumbs of Adonai Bezeh*, and bears the inscription *Jvdicvm Cap. I;* the panel of the back cover shows *The Death of Sisera*, *Jvdicvm Cap. IV.* On both there are corner-pieces covered with fruits and heads. On the back are four reliefs illustrating scenes from *Jehosvah*, *Cap. II*, *VI*, and *X*. There are clasps and end-pieces.

Bible. Books of Joshua, Judges, Samuel, and Kings. *Hebrew manuscript on vellum* (*about 1460*).

6 FLEMISH binding of the 17th century; silver-gilt. (15.4 x 11 cm.)

Each cover has a long central panel divided into four compartments. On either side of this central panel is a narrower panel bearing etched figures of the Apostles under Gothic canopies, three on a side, and one above the other. The reliefs on the front cover represent *The Crucifixion*, two emblematic figures above, and a panel of ornament below; those on the back cover, *Religious Inspiration* and other emblematic figures. The back panels represent three scenes from the life of Christ. The clasps and end-pieces are chased with allegorical figures.

Book of Hours.
German manuscript of the 15th century, written on vellum.

7 FRENCH binding of the 17th century; silver and silver-gilt in very high relief. (33.9 x 24 cm.)

The relief on each cover represents a scene from the life of Christ, or of the Virgin; they are: *The Virgin and St. John at the Cross*, *The Resurrection*, *The Last Judgment* and *The Annunciation*. The figures, in very high relief, are of silver-gilt with flesh-parts of silver; the details in the background are en-

graved. The panels are sunk deep into the oak boards to which they are fastened, and are framed with a moulding of silver and gilt; clasps with floriated scrolls, pierced and fastened on. The backs of the volumes are red velvet.

Holy Bible. Books of Matthew and Luke. *Illuminated manuscript.*

8 FLEMISH binding of the 17th century. (16.6 x 9.8 cm.)

On the front cover, within a framework of scrolls and cherubs' heads, is a panel representing *Moses with the Tables of the Law;* on the back cover, within a similar frame, is a representation of *Aaron;* the back is divided into three panels. The clasp has a figure of St. Anna, chased; and the ends are in the form of cherubs' heads.

Biblia. Lemgo, 1731.

9 GERMAN binding made about 1670; in high relief. (12.3 x 6 cm.)

The covers have central panels surrounded by a framework of cupids and garlands, the one representing *Prayer*, and the other *Religious Zeal.* The back has a figure of *Hope.* The ends and clasps are in the form of cupids' heads.

Katholiſches Gebetbuch . . . Geſchreiben Anno 1715.

10 GERMAN binding of the 17th century; in a very delicate pattern, showing Persian influence. (12.5 x 7.3 cm.)
A pencil note says: cover by Thellot of Augsburg.

Wohlriechendes Rosengartl, 1699.

11 GERMAN binding of the 17th century; in high relief. (12.9 x 6 cm.)
The Nativity, in a panel with tulips, on the front cover; *The Crucifixion* on the back cover; *The Resurrection* on the back, and the end-pieces of angels' heads; the clasps are chased.

Seelen-Schmuck, 1679.

12 GERMAN binding of the 17th century. (12.2 x 6.4 cm.)
The relief on the front cover represents *Religious Meditation;* that on the back cover, *Autumn;* the clasps and end-pieces are chased.

Geiftliche Andachten. 1698.

13 GERMAN binding of the 17th century. (12.1 x 5.5 cm.)
The Annunciation is represented on the front cover, and *The Nativity* on the back cover; the back is divided into panels, with a figure of *Faith* in one, *Hope* in another,

and the inscription *Anna Dorothea Herbers, A. 1693* in a third. The clasps and end-pieces are pierced and chased.

Die Geiftliche Ruft und Schatzkammer.
Nürnberg, 1686.

14 GERMAN binding of the 17th century; in high relief, silver-gilt. (18.8 x 12 cm.)

On each cover and the back is a panel, surrounded by a Louis XV. border, and representing severally *The Resurrection*, *The Baptism of Christ*, and *The Crucifixion*. The clasp is chased with a cherub's head.

15 GERMAN binding of the 17th century. (18 x 12 cm.)

A richly repoussé pattern ornaments the covers and back. In a central cartouche on the front cover are the initials *L. S. R.*, and on the back *F. R.* The clasps and end-pieces are chased.

Biblia Sacra. Cologne, 1679.

16 GERMAN binding of the 17th century; in high relief; signed *Thelor.* (14 x 6.4 cm.)

On the front cover is a representation of *The Last Supper;* on the back cover, *The Baptism of Christ;* on the back, *The Crucifixion*, and two small reliefs. The clasps and end-pieces are chased with religious emblems,

a ewer and basin, the Communion vessels, etc.

Arndt, Johann. . . . Paradiefz-Gärtlein. Ulm, 1620.

17 GERMAN binding of the 18th century. (15.5 x 7.5 cm.)

The Annunciation is represented on the front cover; *The Nativity*, on the back cover; and the clasps and end-pieces are chased with angels' heads.

Kleinknecht, Immer Quellender Brunn. Ulm, 1735.

18 GERMAN binding of the 18th century. (18.5 x 10.7 cm.)

The covers are each divided into three panels and a Louis XV. border. On one side are *Cain and Abel*, *Moses Giving the Laws*, and *Lot's Wife;* on the other, *The Annunciation*, *Christ Blessing the Children*, and *Christ at the Well.* The back is divided into three panels, ornamented with biblical scenes. The clasp has a figure of *Saint John the Baptist*, and the end-pieces are in the form of cherubs' heads.

[Holy Bible.] Leipzig, 1755.

19 GERMAN binding of the 18th century. (11.8 x 8.4 cm.)

The covers are each divided into a border, and a panel containing corner-pieces and a

central medallion. Two hands reaching for a crown are represented on the front cover, and a double-headed eagle on the back; clasp.

20 GERMAN binding of the 18th century. (15.2 x 6.8 cm.)

The Baptism of Christ, with emblematic vines, leaves, and angels, is represented on the front cover, *The Last Supper*, on the back cover, and *Victory* on the back. The clasps and end-pieces are chased.

Geiftlicher Perlen-Schmuck. Nuremberg, 1713.

21 GERMAN binding of the 18th century. (16.6 x 7 cm.)

A figure of *Faith* in a panel surrounded with a Louis XV. framework, and with the inscription *Wer Hertzlich Liebt Den Glauben Übt* under it, ornaments the front cover; on the back cover is a figure of *Charity* with the inscription *Wer gern Vergibt Der wirdt Geliebt*, and on the back a figure of *Hope*.

Liebes-Mahl. Ulm, 1746.

22 GERMAN binding of the 18th century. (17.5 x 10.5 cm.)

The covers and the back are severally decorated with *The Nativity*, *The Adoration*

of the Magi, and *The Annunciation.* The end-pieces in the form of cherubs' heads are repoussé, and the clasps are chased.

Himmlifcher Seelen-Magnet.
Regenfpurg zu Stadt am Hoff, 1700.

23 GERMAN binding of the 18th century. (13.2 x 7.2 cm.)

Figures of *Faith*, *Hope* and *Charity* are represented on the covers and back respectively, with flowers and fruits. The end-pieces are engraved and pierced; the clasps repoussé.

24 GERMAN binding of the 18th century. (2.4 x 1.7 cm.)

The sides are ornamented with a delicate design; in a silver-gilt box shaped like a book, with a clasp, and ring for a chain.

Wünsche zum Beylager. Berlin, 1767.

25 GERMAN binding of the 18th century; signed. (10.6 x 6.2 cm.)

On each cover is a coat-of-arms in a cartouche surmounted by a crown. A framework of Louis XV. ornament surrounds them, and covers the back. The clasp is pierced and chased.

26 GERMAN binding of the 18th century. (11.8 x 7.5 cm.)

The front cover has a representation of *The Brazen Serpent*, the back cover shows *The Crucifixion*, and the back *The Tables of the Law;* in panels framed with Louis XV. ornament.

Communion-Buch. Augsburg, 1757.

27 GERMAN binding of the 18th century; silver-gilt in high relief; pierced clasps. (10.1 x 6.8 cm.)

Officium beate Virginis Marie.

28 GERMAN binding of the 19th century; the front cover has a representation of *The Nativity*. *The Resurrection* is represented on the back cover, and *Religious Meditation* on the back. Louis XV. borders surround them.

29 AMERICAN binding of the 19th century, by the Gorham Company. (10 x 6.9 cm.)

The covers have a border, and a cross in a central panel on the front; clasp.

Book of Common Prayer.

30 AMERICAN binding, 19th century; buffalo-hide portfolio with repoussé silver panel on the front cover in a design of chrysanthemums and leaves. By the Gorham Company.

SILVER BINDINGS—REPOUSSÉ AND PIERCED

31 DUTCH binding of the 17th century; in a design of tulips and other flowers; over silver-gilt. (15 x 8 cm.)

The clasps are chased and pierced with a strap ornament.

32 ENGLISH binding of the 18th century. (27.8 x 11.3 cm.)

The covers have a design of foliage and a central coat-of-arms upheld by two lions rampant. The clasps are repoussé; the end-pieces engraved. A chain with which to carry the book is fastened to the top.

Book of Hours.
Flemish manuscript of the 15th century.

33 ENGLISH binding of the 19th century; silver-gilt over velvet. (40.7 x 26 cm.)

The covers have five medallions with figures of cupids at play. These are joined

by a pierced strap-work, with heads, birds, animals, and vases of flowers. A narrow chased border surrounds the whole. The back, in one panel, has cupids and garlands. The clasps are chased and pierced.

Bull, George. Opera Omnia. London, 1721.

34 FLEMISH binding of the 19th century. (14x9.6 cm.)

On each cover an elaborate framework of cupids, heads, and garlands forms a panel; in one is represented *The Nativity*, and in the other *The Ascension;* on the back is a figure of *Piety*. The clasps have half-length figures of boys with garlands.

Vaughan, William. The Church Militant. . . . London, 1640.

35 FRENCH binding of the 18th century; silver-gilt, over velvet. (16 x 10 cm.)

On the front cover is *The Virgin and Child*, and on the back cover *The Vision of St. Francis;* both are surrounded by a rococo framework with cherubs. The back is in one long panel; the clasps and end-pieces are chased.

36 FRENCH binding of the period of Louis XVI.; silver-gilt, in a design of architectural scroll-ornament, flowers and a figure

of *Faith* on the front cover, and *Hope* on the back cover. (16.5 x 9 cm.)

37 GERMAN binding of the 18th century; silver-gilt. (19.2 x 10 cm.)

Each cover has a pierced framework of Gothic foliage and birds, the design being broken on either side of the central panel by a small statuette. The panel on one cover represents *The Nativity*, and on the other *The Ascension*. Fastened on the center of the back is the coat-of-arms of a pope, in high relief. The clasps are pierced and chased.

38 GERMAN binding of the 17th century; over velvet. (12.5 x 6.5 cm.)

The covers each have a panel of pierced design with central medallions, one representing *Hope* and the other *Faith*. The long panel of the back is pierced in a similar design, with a head of a cherub in the center; and the clasp is pierced and chased with the figure of an eagle.

Pocket Bible. London, 1821.

39 GERMAN binding of the 18th century; in a large design of cupids, cupids' heads, and garlands. The arms of *Mai Conte de Reyling* are on the front cover,

and a crown on the back cover. The end-pieces and clasps are chased with the same motives. (17.5 x 10 cm.)

Eines ... Verſuchs zur Uberſetzung der Hiſtorischen Bücher Neuen Testaments. Büdingen, 1739.

40 GERMAN binding of the 18th century; silver and silver-gilt, over morocco. (13.3 x 7 cm.)

The covers and back have central cartouches in silver-gilt, bearing severally the monograms and date, *G. M. R.*, *D. S. R.*, and *1711*. The clasps and end-pieces have silver-gilt ornaments on silver.

Luther, Martin, Enchiridion Piarum Precationum. Witebergæ, 1560.

41 GERMAN binding of the 18th century; over morocco; Nuremberg mark. (16 x 8.5 cm.)

On both covers is a scene from the life of Christ, surrounded by a Louis XV. framework, with figures of the Apostles, six on either side. The clasps and back are chased.

42 GERMAN binding of the 18th century; over velvet. (17.4 x 11.1 cm.)

A pattern made up of various kinds of ornament is used on the covers and back. In

the middle of the covers and the clasp is a silver-gilt cartouche with the monogram of Christ, The Virgin and Joseph. The clasp is engraved: *H., I. G. S., 1741.*

43 GERMAN binding of the 18th century; over fish-skin. (17 x 7.4 cm.)

A cleverly contrived effect of a hall in perspective is produced by the use of a chased background framed by a Louis XV. border in high relief. The front cover border has a female figure sacrificing, called *Oratio;* the back cover, *Et Fides.* The clasps are chased.

Communion Büchlein. Nürnberg, 1750.

44 ITALIAN binding of the 17th century; over velvet. (26 x 26.5 cm.)

A repoussé and pierced border in one piece frames, on the front cover, *The Crucifixion with The Virgin and St. John*, which, like the stars, angels' heads and *Four Evangelists* studded on the panel, are fastened in place with small nails.

The Resurrection, with four emblematic figures, fills the panel of the back cover. The back, in a long panel, is repoussé and pierced; the clasps chased and pierced in floriated scrolls.

45 AMERICAN binding of the 19th century, by the Gorham Company. (12.6 x 8 cm.) Black morocco with passion-flowers and a cross in silver-gilt on the front cover, and carbuncles set at the corners.

The Book of Common Prayer.

46 AMERICAN binding of the 19th century; elephant hide, with a panel of silver on the front cover, in an elaborate design of violets and another flower.

Portfolio.

SILVER BINDINGS ENGRAVED

47 DUTCH binding of the 18th century. (11 x 6.2 cm.)

In the middle of the front cover, which is engraved with Renaissance ornament, is a dial having a movable hand to show the days of the month; the back cover is in the form of a calendar, and gives the signs of the zodiac, the number of days in the month, the festivals and holidays, the length of the days and nights, and the rising and setting

of the sun. The covers are fastened by means of a pencil.

Nieuwe Nederlandsche Almanach, 1795.

48 FRENCH binding of the 18th century; silver-gilt. (2.1 x 1.6 cm.)

La Reveille. Paris, 1767.

49 GERMAN binding of the 18th century; silver-gilt. (11 x 6.5 cm.)

The covers have central medallions and corner-pieces engraved with religious emblems and inscriptions in German. A fine arabesque of flowers and leaves connects them. The arabesques are repeated on the back; the clasps and end-pieces have the same design.

Terentius. Paris, 1544.

50 SILVER tablet in the shape of a horn-book; engraved with the Spanish alphabet and syllabary, and a border of scrolls. In the border, at the right, is a ring to hold the silver pointer, and another ring, just above the handle, is for a cord by which to suspend it. A unique example, unknown to Tuer; from South America. (16.7 x 12 cm.)

SILVER BINDINGS—ENGRAVED AND PIERCED

51 GERMAN binding of the 17th century; over morocco. (15.4 x 6 cm.)

A medallion on one cover is engraved with *Christ in the Manger;* on the other, *Saint George and the Dragon;* they are surrounded by a design of conventionalized flowers and leaves.

Hertz-Schreinlein. Dresden, 1675.

52 GERMAN binding of the 18th century; over velvet. (16.4 x 7.3 cm.)

The covers, back, clasps, and end-pieces are decorated with fine arabesques of foliage and flowers. There are small medallions engraved with emblematic figures in the center of the covers, and back.

Gatt-geheiligter Rauch-Altar. Onolzbach [or d.].

53 GERMAN binding of the 18th century; silver-gilt; over mother-of-pearl. (8.4 x 6.3 cm.)

Central engraved medallions, on either

cover, represent *The Annunciation* and *The Nativity*.

54 GERMAN binding of the 18th century; silver-gilt over silver. (10.5 x 6.8 cm.)

Flowers and leaves in a delicate arabesque pattern cover the sides, back and clasps.

Geistliche Sommer Rosen. Munich, 1650.

55 GERMAN binding of the 18th century; silver over silver-gilt. (15.2 x 6.8 cm.)

A delicate arabesque of tulips and leaves is used on the covers, back, clasps and end-pieces. The covers have central medallions, one of *S. Anna*, the other of *S. Cristina*, and smaller emblematic corner-pieces; on the back is a monogram surmounted by a crown.

Hand-Haufz und Kirchen-Buch. Leipzig, 1700.

56 GERMAN binding of the 19th century; over velvet; signed. (18 x 11 cm.)

An arabesque of leaves covers the sides; the back is divided into panels, the alternate ones being pierced. The clasp bears a shield with two coats-of-arms surmounted by a coronet.

Albach, J. S. Saintes Harmonies. Vienne (abt. 1840).

57 GERMAN binding of the 18th century; (1.9 x 1.3 cm.)

The front cover bears the initials *A. S.*, and the back cover *D. G.* The text of the book is engraved on silver leaves.

58 GERMAN binding of the 18th century; over silver-gilt. (5.5 x 4.5 cm.)

A delicate arabesque of leaves and flowers covers the sides and back. The clasps are etched with a similar pattern.

Küslin, C. & M., Engravers. Defz Alten Testaments Mittler.

59 FRENCH work of the 18th century; silver-gilt and silver in a Chinese pattern over morocco; a miniature with a landscape set in the front cover. (8.8 x 5.5 cm.)

SILVER BINDINGS — FILIGREE

60 FRENCH binding of the 17th century; fine silver filigree, with surface-enamel center, and corner-pieces on the covers, which are also studded with a circle of amethysts; engraved clasps. (8.4 x 4.9 cm.)

The enamels are painted with scenes from the life of The Virgin, angels and saints.

Officium Beatæ Mariæ Virginis. Paris, 1673.

61 FRENCH binding, 17th century; filigree over silver; corner-pieces, and central medallions of enamel painted with the heads of saints; amethysts are set around the central medallions. (8 x 4.5 cm.)

Officium Beatæ Mariæ Virginis. Paris, 1673.

62 GERMAN binding of the 18th century; silver-gilt, over maroon velvet. (17 x 9.3 cm.)

A border with arabesques of leaves and flowers extends around both covers and the back; the clasps and end-pieces are of a similar character.

63 GERMAN binding, 18th century; over blue velvet. (14.2 x 7.7 cm.)

The sides and back are bordered with arabesques; in the middle of the covers are filigree cartouches, one with the chrisma, the other with *MAR.* The clasps and end-pieces are of filigree.

Gertruden Buch. 1692.

64 GERMAN binding of the 18th century; in the middle of both covers, which are of silver-gilt, repoussé, is a silver filigree panel surrounding a blue enamel medallion bearing a coat-of-arms in black and white. At the sides of the medallion are enamel flowers. The clasps are chased, the end-pieces engraved, and the back repoussé. (13 x 6.4 cm.)

65 GERMAN binding, 19th century; silver and silver-gilt filigree with cloisonné enamels. (14.3 x 8 cm.)

The sides, back, and clasp, which extends the whole height of the binding, are of elaborate workmanship in arabesques. The covers have bosses at the corners, and central medallions with the chrisma and the monogram of The Virgin.

Michalck, L. Editor. Quelle der Andacht. Regensburg, 1850.

66 GERMAN binding of the 18th century; silver, silver-gilt, and silver filigree, over velvet, and silver-gilt. (19.1 x 11.3 cm.)

A border of scrolls, flowers, and leaves surrounds a panel in which is fastened a cartouche, engraved in Hebrew, surmounted by a filigree crown; four corner bosses in

the form of edelweis. The panels of the back, the clasps, and the end-pieces are covered with filigree.

Hebrew Prayer-book.

BINDINGS OF VARIOUS MATERIALS ORNAMENTED WITH SILVER

67 VELVET binding with chased, engraved, and pierced silver-gilt border in a design of foliage, birds and baskets extending around both covers and back. Dutch, 18th century. (16.1 x 8.8 cm.)

Das Neue Testament. Zurich [n. d.].

68 RED stamped velvet binding, with a large silver falcon in the middle of each cover, and silver bosses at the corners. English, 19th century. (20.2 x 14 cm.)

The Book of Faulconrie. London, 1575.

69 VELVET binding with repoussé and pierced silver border extending around the covers and back in very delicate ara-

besques of foliage and birds; the clasps and end-pieces are chased with a similar design. Flemish. (15.5 x 8.4 cm.)

70 VELVET binding, with pierced and engraved silver-gilt corner-pieces, center-pieces, clasps and end-pieces, which are fastened on the boards with silver nails. German, 18th century. (15.5 x 9.5 cm.)

The center-piece on the front cover represents *The Crucifixion;* that on the back cover, *The Resurrection.*

Gesangbuch. Zweibrücken, 1832.

71 RED velvet binding with repoussé and pierced borders fastened on the covers with nails; central cartouches, repoussé, with the arms of the Order of St. Francis, and richly chased clasps. Spanish, hall-marked with the date 1778. (36 x 24.5 cm.)

Missale Romanum. Madrid, 1776.

72 VELVET binding, with engraved and pierced silver corner-pieces, and a clasp the ends of which extend into the panel of the covers and form center-pieces; in a pattern of tulips and leaves. The clasp has *A. M. S., 1800,* on the inside. German, 18th century. (18 x 7.2 cm.)

Geistliche Herzens-Musik. Schweinfurt, 1796.

73 VELVET, with chased and pierced silver clasps. German, 17th century. (14 x 8 cm.)

Leibnitz, J. J. Biblische Busz-Bilder.
Nuremberg, 1683.

74 VELVET binding, ornamented with repoussé silver, and with silver chains across the back. Greek, 18th century. (30.9 x 23 cm.)

A border in four pieces, fastened to the boards with nails, surrounds each cover, and incloses a center-piece and corner-pieces similarly fastened. *The Resurrection* and *Christ in Glory* are represented on the front cover, *The Crucifixion* on the back cover. The borders represent respectively scenes from the life of Christ, and the twelve Apostles; and the corner-pieces, Cherubim, and the Four Evangelists.

Bartolis, Antonium. Evangelion. Venice, 1754.

75 MOROCCO binding, with engraved and pierced corner-pieces and a clasp, the ends of which extend into the boards and form central ornaments. *M. B. B., 1700,* is engraved on the inside, and *H. M. S., 1706,* on the outside of the clasp. German, 18th century. (16.3 x 7.2 cm.)

Betendes Hertz. Nürnberg, 1729.

76 BLACK morocco binding with silver clasps bearing the initials of Admiral DeRuyter, and a silver medallion in the center of each cover chased with a ship flying a flag with the same initials. The clasps fasten with a long pin. The silver has the Dutch hall-mark of 1679. (13.4 x 7.5 cm.)

Memorandum-book.

77 MOROCCO binding tooled in gold, with pierced and chased silver clasps which fasten with a long silver pin. Dutch, 18th century. (9.8 x 6. cm.)

Almanach. Amsterdam, 1770.

78 GOLD-TOOLED calf binding, with silver corner-pieces and clasps engraved with a crown, and engraved coats-of-arms in the center of each cover. The clasps fasten with a silver pin. Dutch, 18th century. (13.6 x 7.7 cm.)

Almanach. Leeuwarden, 1782.

79 BLACK calf binding, with repoussé and pierced silver borders on the covers; and chased clasps. Dutch, early 19th century.

Bijbel. Amsterdam, 1849.

80 GREEN levant morocco binding, tooled by Petit, with an inlaid panel of iron damascened in the Spanish style, in reproduction of the book-plate of Theodore Burty. French, 19th century. (26.6 x 17.7 cm.)

Poulet-Melassis, A. Les Ex-Libris. Paris, 1875.

81 MOROCCO binding, with repoussé and pierced silver clasps. German, 18th century. (8.6 x 5.5 cm.)

Les Peaumes de David. Berlin, 1750.

82 MOROCCO binding, with narrow, repoussé and pierced silver borders on the covers; and silver clasps in the form of roses and leaves. German, 18th century. (17.3 x 9.7 cm.)

Waldner, P. J. Himmlischer Baumgarten.

83 SILVER-GILT on silk. German binding of the 18th century. (17 x 9 cm.)

A pattern of interlaced garlands, flowers, birds and baskets in repoussé work covers the sides, and extends across the back, at top and bottom, to form hinges. Clasps of a similar pattern.

Das Ganze Neue Testament. Zürich, 1752.

84 SILVER-GILT binding, repoussé, engraved and pierced. German, 18th century. (17 x 9.3 cm.) The silver forms a frame around the covers and back; silver clasps.

Das Neue Testament. Zürich, 1778.

85 MOROCCO binding with repoussé and pierced silver border on the front cover, representing flowers and fruits, and corner-pieces set with carbuncles. A cross, set with large rock crystals and carbuncles, and having in the center a head of Christ in enamel, fills the panel. Pierced bands bearing the title of the book, and a cross, extend across the back; clasp chased and pierced. American, 19th century. By the Gorham Company. (33.2 x 25.4 cm.)

The Holy Bible. London.

86 MOROCCO binding with pierced and repoussé silver work on the front cover representing scrolls of a vine with symbols of the Evangelists, and, in the center, a head of Christ in enamel; rock crystals at the corners, and clasp. Straps of pierced silver across the back, with the title of the book on one, and a cross on the other. American, 19th century. By the Gorham Company. (33.2 x 25.4 cm.)

The Holy Bible. London.

87 FISH-SKIN, with silver clasps chased and pierced with figures of *Moses and Aaron*, and the *Twelve Apostles*. Flemish binding of the 18th century. (15.4 x 8 cm.)

Biblia. Haarlem, 1796.

88 FISH-SKIN binding, with chased silver clasps, ornamented with coats-of-arms, and fastened with a silver pin. Flemish, 17th century. (16 x 9.8 cm.)

89 STAMPED fish-skin binding, with repoussé and pierced silver panels on the covers, which extend across the back, at top and bottom, for hinges. German, 18th century. (17.5 x 7.5 cm.)

Beth-Altar. Brefzlau, 1738.

90 FISH-SKIN binding, with engraved and pierced silver borders, and clasps, engraved with heads of angels, and religious emblems. German, 18th century.

Beth-Altar. Brefzlau, 1738.

91 SEALSKIN binding, with repoussé and pierced silver framework, ornamented with angels, garlands, and symbols, around central, silver-gilt medallions. The head of Christ is represented on one cover, and The

Virgin on the other. The back has large, single flowers in a series of panels; the clasps are engraved. Dutch, 18th century. (21 x 12.3 cm.)

Officium Beatæ Mariæ Virginis. Antwerp, 1685.

92 SEALSKIN binding with silver borders on the covers and back, clasps, end-pieces and central medallions; repoussé and engraved.

The medallion on the front cover contains an *O;* that on the back cover, a *B*. German, 19th century. (18 x 10 cm.)

Gesangbuch. Sulzbach, 1819.

93 SHARK-SKIN binding, with a silver-gilt, pierced and engraved border which extends around the covers and back; central medallions engraved with *A C G 1797*, and *H. G. 1797*, and end-pieces and clasps. German, 18th century. (17 x 8.5 cm.)

Des Königs und Propheten Davids Pfalmen. [n.p., n.d.]

94 BLIND-TOOLED shark-skin binding, with pierced, engraved and chased silver borders fastened on the covers with silver nails and clasps. German, 18th century. (15.5 x 7.5 cm.)

Kleinknecht, C. D. Liebes-Mahl. Ulm, 1754.

95 SHARK-SKIN, with repoussé and pierced silver borders and clasps. German binding of the 18th century. (16.8 x 7 cm.)

Prayer-book.

96 PAPER covers with silver back, and a ring by which to carry it. German, 18th century. (2.1 x 1.6 cm.)

Geschenck an Phyllis. Bucha im Thal, 1764.

BINDINGS OF OTHER METALS

97 GOLD book, inscribed with the imperial decree of Gya-long, Emperor of Annam, conferring a patent of exalted rank upon his deceased Grandmother; issued on the 8th day of the 6th moon of the 5th year; A.D. 1806; on four pages, the leaves measuring 5½ x 10 inches.

The decree takes the form of a prayer offered up to the deceased personage, the Emperor subscribing himself as "Her humble subject." It begins:

"In the fifth year of the reign of *Chia-lung* (Gya-long), being the year *ping-yin* of the sexagenary cycle, in the sixth month, *ting ch'ou* of the cycle, on the eighth day after the new moon, the filially reverent Grandson Emperor in direct line, *Yuan Fu-ying*, bows down to the ground, and again kotows, before respectfully offering up the decree which follows":—He begins as "a pious grandson" by extolling the deceased, who was elevated to be a minor consort by his grandfather in his reign of "*Ch'ien-yuan*," and given by him a long title, which is literally, "the Tender, Fairy-like, Kind, Sage, Chaste, Docile, Graceful, Quiet Consort" (in Chinese, *Tz'u*, *Hsien*, *Hui*, *Shêng*, *Chên*, *Shun*, *Sung*, *Ching*, *Fei*).

After a long panegyric, he concludes by "respectfully conferring in the presence of all his court, assembled for the occasion, this gold patent of exalted rank."

In the new title the rank of *Fei* (minor consort) is replaced by the highest, that of *Huang Hou* ("Empress"), prefixed by all the above adjectives, except *Sung* ("Graceful"), which is replaced by three additional epithets, *Jên* ("Benevolent"), *Hsiao* ("Pious"), and *Chih* ("Wise").

He finally entreats his deceased grandmother to animate with her spirit the por-

trait which has just been painted for her ancestral temple.

NOTE.— *Gya-long* was the title of the emperor who finally re-established his dynasty in Annam after an interregnum of thirty-seven years. His grandfather had reigned in Cochin China until 1765, when he was killed by the Tay-song rebels, and his line nearly exterminated. Only one scion seemed to have escaped under Jesuit protection, who was taken by the priests to France, and educated there. After his return to his own country he conquered and drove out the Tay-song Chieftains, and was finally proclaimed the first emperor of Annam, under the title *Gya-long*, his rule extending over Tonquin and part of Cambodia, as well as Annam proper. He died in 1819, and was succeeded by his son, who reigned under the title of *Minh-menh*.

On the border of the cover under the lowest hinge is a vertical line of characters lightly outlined in dots.

"85 gold, 25 Liang, 5 Ch'ieu, 6 Feu."

The Chinese *liang* equals one and one third ounces, the *ch'ien* is one tenth of a *liang*, the *feu* one tenth of a *ch'ien*; 85 probably means eighty five one hundredths, as the proportion of pure gold in the alloy.

N. B. The text, engraved in regular columns, inclosed within lines, as in an ordinary Chinese printed book, is to be read consecutively, although the columns are of

unequal length. The interruptions, and the elevation of the characters at the head of the columns are for the purpose of giving special honour to the various imperial titles, &c., the degree of honour being, in Chinese usage, dependent on its elevation in the text. The highest place is consequently given here to the honouring titles of the deceased Empress.

Cover modelled in repoussé work, finished with the graving tools, in the style of the brocaded silk binding of a Chinese book.

The large oblong panel in the middle contains the figure of an imperial dragon rising into the clouds from the sea. Represented full-face, with gaping jaws armed with formidable teeth, two horns, and flowing mane and beard, it grasps in its claws the flaming jewel of omnipotence. The scaly sides of the monster are half hidden in the clouds with which it is enveloped. The waves of the sea underneath are crowned with foam as they beat against the rocky mountains, the "everlasting hills of the Orient," and have books floating on their surface.

The panel is framed in an ornamental border of regular floral design, interrupted by large conventional flowers at the four corners.

Dr. S. W. Bushell,

New York, November, 1893.

The Annanese Gold Book that you have sent me to examine weighs 31.755 ounces Troy=908 Grammes, and is of a fineness of 95.836=23 carat. The alloy is of silver and some other substance whose properties tend to change the gold to a ruddy color on exposure. The color of the covers, which seems peculiar to the gold objects of Annam, Siam, and Burma, is evidently due to the beautiful tarnish caused by the action of time, or by some component part of the gold. The gold is just as it was taken from the alluvial river washings; the sheets were evidently hammered out, and not rolled as they would have been by European workmen. The ornamentation was made by flat chasing, the lettering by means of a tracing tool; a beader and hard chasing hammer were also used. The reason that the tool marks do not show through is because each leaf is made up of two pieces cleverly joined together at the edges so that the marks should not be visible. That the color is partly tarnish is evinced by the fact that only the cover and that part of the inner leaves near the holes through which the rings pass, show it. This ruddy color is so highly prized by the European collectors that it is often simulated. To produce it modern gold workers place the ob-

ject in the electric bath, applying a strong current, and reversing it.

GEORGE F. KUNZ.

98 IRON binding, engraved. The manner of hinging the covers to the back is remarkable. (20.1 x 13.7 cm.)

99 MOROCCO binding, with inlaid silver-gilt and silver covers, enamelled. German, 13th century. (10.5 x 6.6 cm.)

The silver forms long panels which are framed in the gilt; sprays of flowers, some filled with enamel, are engraved across them. The morocco back gold-tooled.

Almanach. Shemnitz, 1795.

BINDINGS ORNAMENTED WITH METALS OTHER THAN SILVER

100 STAMPED vellum, with chased and pierced corner-pieces, center-piece and clasps of brass. German binding of the 13th century. (39 x 28 cm.)

Aquinas, Thomas. Secunda Secundæ. Eichstadt [c. 1480].

101 RED velvet binding, with brass corner-pieces and center-piece, chiselled and pierced. Italian, 18th century. (28.6 x 21 cm.)

Missale Romanum.
Illuminated manuscript of the XV century, on vellum.

102 RUSSIAN binding of silk, with brass borders, clasps and corner-pieces, representing cherubs' heads and fleurs-de-lis, and twenty-eight small pieces cut out and chased in the shapes of lions, stag-hounds, birds, hares, cupids with bows, double-headed eagles (four of which have rubies in their centers), and a cartouche with the name of the owner in Hebrew; all fastened on with nails. The back has interlaced steel chains across it; and there are chains, by which to carry the book, fastened to the top. (18.3 x 11.2 cm.)

Prayer-book in Hebrew.

103 BROWN morocco, by Pagnant, bearing on the front cover one of three proofs of a large bronze relief by Raffaëlli, called *Bonhomme fumant sa pipe.* French binding of the 19th century. (31.5 x 2.5 cm.)

Raffaëlli, Jean-François. Les Types de Paris. Paris [1890].
Presentation copy with autograph letters and original drawings.

104 CALF, with bronze ornaments representing objects of the saddler's craft, and a central medallion on either cover—one of *Gerechtigkeit*, the other of *Liebe*. German binding of the 19th century. (19 x 13.5 cm.)

Manuscript record-book of Master-saddlers. 1758–1820.

105 RED velvet binding with corner-pieces and clasps of pure gold, in the form of roses and a butterfly, the device of the Archinto family of Milan. Italian, 19th century. (23.7 x 19.5 cm.)

Porto, Luigi da. Storia di Due Nobili Amanti. Milan, 1819.

106 VELVET, with engraved and pierced steel borders and center-pieces, and thickly studded with steel nails; steel clasps. German binding of the 18th century. (9.2 x 6 cm.)

Das Neue Testament. Zürich, 1738.

107 FISH-SKIN, with engraved and pierced center-pieces, corner-pieces and clasps of steel, and studded with steel nails. German binding of the 18th century. (15.9 x 8.7 cm.)

Das Neue Testament. Zürich, 1738.

108 SHARK-SKIN binding, with steel borders and center-pieces which are fastened on the boards with nails; clasps. German, 18th century. (17.2 x 9.2 cm.)

Das Neue Testament. Zürich, 1742 (?)

109 MOROCCO binding, gold-tooled, and painted in a Grolieresque design; four bronze medals of famous printers set in the front cover; bronze bosses at the corners. German, 19th century. (48 x 31 cm.)

Lempertz, Heinrich. Bilder-Hefte. Cöln, 1853–65.

110 MOROCCO binding by Meunier. The doublure of brown morocco has fifteen silver and bronze medals of Gutenberg sunk into it. French, 19th century. (30 x 19.5 cm.)

Jean Gutenberg. Geneva, 1858.

ENAMEL BINDINGS

111 GERMAN binding of the 18th century. (12.8 x 7 cm.) Surface enamel, with engraved and pierced silver borders and clasps.

On the front cover is *The Annunciation*,

within a cartouche, surrounded by flowers; on the back cover, similarly framed, *The Nativity*. The back is divided into two panels; one has a figure of *Faith*, the other of *Hope*.

112 FLEMISH binding of the 17th century. (10.9 x 5.7 cm.) Surface enamels in blue, black and gold, bordered with silver filigree.

The front cover has a representation of *The Annunciation*, within a cartouche, surrounded by flowers, and the back cover, *The Virgin and Child;* in two panels on the back are other biblical scenes; filigree clasps.

Paradysz Gärtlein. Luneburg, 1667.

113 FRENCH binding of the early 19th century. (9.9 x 6.4 cm.) Blue enamel, with panels of white, painted with flowers and inlaid with turquoises.

Memorandum-book.

114 CRUSHED levant binding, with a cross and lilies, enamelled in colors on silver, and pierced. American, 19th century. By the Gorham Company.

Book of Common Prayer.

BINDINGS ORNAMENTED WITH ENAMELS

115 FRENCH binding of the 19th century. (20 x 13.5 cm.)

Crushed levant, with mosaic doublure, by Meunier. A large panel of glass enamelled in colors in Persian designs by Brocard is sunk into both covers, and rock-crystal bosses are set at the corners.

Sauzay, A. Marvels of Glass-making. London, 1870.

116 FRENCH binding of the 19th century. (24.2 x 15 cm.) Crushed levant, by Joly, with enamels by the celebrated master of the art, Ferdinand Thesmar.

At the top of the front cover is the title of the book executed on a scroll of silver-gilt; below it, sunk into the board, is a panel of Limoges enamel representing an allegorical figure *Enamel*, in a frame of cloisonné enamels in the Oriental manner.

Popelin, Claudius. L'Émail des Peintres. Paris, 1866.

117 FRENCH, 19th century. (23.2 x 14.5 cm.) Crushed levant, by Petit, with a Limoges enamel panel by Claudius Popelin, in the front cover.

The enamel represents the figure of a winged and armed boy treading upon a snake, and holding in his hands a scroll bearing the title of the book. On the background is the inscription: *à mon ami Th. Burty, Claudius Popelin.*

Popelin, Claudius. L'Émail des Peintres. Paris, 1866.

118 FRENCH binding of the 19th century. (23.6 x 15.2 cm.) Crushed levant, by Petit, with a Limoges enamel panel by Claudius Popelin sunk into the front cover.

The painting is copied after one of a series of ornamented initials in the book, drawn by Popelin, and inscribed *à P. Burty, Cl. Popelin.*

Popelin, Claudius. De la Statue et de la Peinture. Paris, 1869.

119 FRENCH binding of the 19th century. (28.9 x 20 cm.) Crushed levant, by Petit; with a Limoges enamel panel by Claudius Popelin, set into the front cover. The enamel represents a young trumpeter with a scroll

above bearing the inscription: *A gens de village trompette de bois.*

Popelin, Claudius. Cinq Octaves de Sonnets. Paris, 1875.

TORTOISE-SHELL BINDINGS

120 DUTCH binding of the 18th century. (13.8 x 7.4 cm.)

Tortoise-shell, with silver hinges, clasps, and chain.

Die Psalmen Davids. Amsterdam, 1698.

121 DUTCH binding of the 18th century. (7.5 x 4.7 cm.)

Tortoise-shell, with silver hinges and clasps.

Nieuw Groot Hoorus Liedt-boeckje. Tot Hoorn, 1690.

122 DUTCH binding of the 18th century. (27.2 x 10.8 cm.)

Tortoise-shell, with chased silver rims, corner-pieces, clasps, and chain-pieces.

Biblia. Dordrecht, 1758.

123 DUTCH binding of the 18th century. (16 x 11 cm.)

Tortoise-shell, with silver rims around the covers and back and clasps.

Orden de las Oraciones Cotidianas.
Amsterdam, 1691.

124 DUTCH binding of the 18th century. (14.3 x 7.7 cm.)

Tortoise-shell; the covers and back are joined by silver hinges which, like the clasps, are chased with birds and foliage.

Biblia. Dordrecht, 1712.

125 DUTCH binding of the 18th century; tortoise-shell, with silver corners, hinges, and clasps, chased with garlands. (14.7 x 7.7 cm.)

Het Nieuwe Testament. Dordrecht [1737].

126 DUTCH, 18th century; tortoise-shell binding with silver hinges, corner-pieces, and clasps, chased with flowers and scrolls. (14.1 x 8 cm.)

Het Nieuwe Testament. Dordrecht, 1705.

127 DUTCH binding, 18th century; tortoise-shell carved in a design like those on French leather bindings of the period, and

fastened on the boards with silver nails; silver filigree clasps. (14.1 x 8.1 cm.)

Het Nieuwe Testament. Amsterdam, 1700.

128 DUTCH binding, 19th century; tortoise-shell with silver hinges, clasps, end-pieces, and ring-pieces at the top of the covers for chains; chased and pierced with flowers and leaves. (17.1 x 11 cm.)

Biblia. Dordrecht [1720].

129 FRENCH, 18th century; tortoise-shell inlaid, on the front cover, with a silver-gilt border, and a central shield engraved with *M.* (10.2 x 6.5 cm.)

Memorandum-book.

130 FRENCH binding of the 18th century; tortoise-shell covers with chased silver-gilt borders, and back; fastened with a pencil and having a chain to carry it by. (4.3 x 2.9 cm.)

131 GERMAN binding of the 19th century; tortoise-shell, with silver-gilt borders around the covers and back; end-pieces and clasps etched and pierced. (14 x 7.2 cm.)

Nina. Stuttgart, 1843.

132 GERMAN, 18th century; the covers are bordered with a delicate pattern in silver, and are fastened with a silver pencil.

Ivory Memorandum-tablets.

133 TORTOISE-SHELL cover, inlaid with etched and filigree silver ornaments at the corners and in the center. (7.5 x 5 cm.)

MOTHER-OF-PEARL BINDINGS

134 FRENCH binding, 19th century, satin, with mother-of-pearl and surface-enamel. (11.3 x 7.5 cm.)

The front cover of mother-of-pearl is bordered with an engraved and pierced silver frame set at the corners with moonstones. A central silver cartouche holds a blue enamel shield set with a series of nine smaller stones.

Almanach. Paris [n. d.].

135 DUTCH binding, 18th century; mother-of-pearl covers, engraved with the monogram *H. S. B.;* silver clasp and back. (4.4 x 3.1 cm.)

Kern des Bybels. In s'Hage, 1750.

136 DUTCH binding, 18th century; mother-of-pearl covers, with silver back and clasp. (6.5 x 3.8 cm.)

De Kleine Tijdwijzer of Almanach.
Amsterdam [1791].

137 DUTCH binding, 18th century; mother-of-pearl, with silver back and clasp. (6.5 x 2.9 cm.)

Almanach. Amsterdam, 1779.

138 FRENCH binding, 18th century; mother-of-pearl sides, the front one inlaid with engraved silver.

Hommage à L'Amitié. Paris [1808].

139 FRENCH binding, 18th century; mother-of-pearl, with the word *Messe*, and a crown of thorns, engraved on the front cover. (4.2 x 2.7 cm.)

Petit Paroissier de la Jeunesse. Paris [n. d.].

140 FRENCH, 18th century; mother-of-pearl, inlaid with silver-gilt, and painted. (5.1 x 2.5 cm.)

[Calendar.] [Paris 1792.]

141 FRENCH, 19th century; mother-of-pearl; the front cover engraved with flowers, leaves and the word *Bal.* (4.8 x 3.3 cm.)

Memorandum-book. [Paris, 181(?).]

142 FRENCH, 18th century; mother-of-pearl panels set in silver, with silver back. (6.7 x 4.4 cm.)

143 FRENCH, 18th century; mother-of-pearl, with silver-gilt clasp. The front cover bears the word *Fables.* (3 x 1.2 cm.)

Petit Fabuliste. Paris [n. d.].

144 FRENCH, 19th century; mother-of-pearl binding; the front cover is carved, and has two silver shields in the middle; pencil. (9.5 x 6 cm.)

Souvenir. Paris [n. d.].

145 FRENCH work of the early 19th century; engraved mother-of-pearl, framed with silver-gilt, with corner-pieces in the form of harps and palm-branches; a small pansy in enamel on the front cover; a silver-gilt pencil held in a wire coil for a clasp. (8.5 x 5.7 cm.)

Petit souvenir. Paris [1823].

146 MOTHER-OF-PEARL, framed in silver-gilt chased in a delicate pattern. The covers fasten with a pin through a wire coil. (4.1 x 2.8 cm.)

Les Petits Montagnards, 1822. [Paris.]

IVORY AND HORN BINDINGS

147 FRENCH binding, 19th century; ivory covers on silk. (4.7 x 3 cm.)

Petit Paroissien de la Jeunesse. Paris [n. d.].

148 FRENCH binding, 19th century; ivory, with pierced and engraved silver-gilt borders, and an enamel medallion in the front cover; gilt pencils. (9.2 x 6 cm.)

149 ITALIAN (?) binding, 18th century; the sides and back of ivory, are framed in silver-gilt. (13.9 x 8 cm.)

150 RUSSIAN binding, 18th century; light colored horn, with silver-gilt hinges, back-pieces and clasps, chased and engraved, and monograms on both covers. (13 x 8.6 cm.)

Prayer Book.

WOOD BINDINGS

151 GERMAN binding, 19th century, made of wood taken from the foundations of the old Roman Bridge at Mainz, the birthplace of printing with movable types. (19.5 x 10.3 cm.)

Klemm, H. Catalog des Bibliographischen Museums. Dresden, 1884.

152 INDIAN book-cover of the 19th century; carved sandal-wood panels surrounded by borders made of a mosaic of mother-of-pearl and silver. (24.5 x 17.5 cm.)

153 AMERICAN binding, 19th century; golden ebony, hinged with silver, and with a silver clasp. By Tiffany and Company.

154 BINDING of cedar-wood from Mount Lebanon, elaborately carved and pierced; over silver-gilt; silver-gilt clasps. (15.9 x 10.2 cm.)

A monstrance surrounded with a passion-flower vine is carved on the front cover, and an

Agnus Dei with other emblems, surrounded by a vine and passion-flowers on the back cover. The panel of the back contains monograms.

Le Nouveau Testament. A Mons, 1672.

155 ENGLISH binding of the 19th century. Black composition, in relief, and pierced, over red. (20 x 15.1 cm.)

A bust of Shakespeare in red within a cartouche, surrounded by strap-work bearing the name of the book, ornaments the front cover; the monogram *W S* is similarly treated on the back cover.

Humphrey, H. N. Sentiments of Shakespeare. London, 1857.

156 ENGLISH binding of the 19th century. Black composition in relief and pierced, over red. (19.6 x 13.5 cm.)

A shield with the arms of the Black Prince, a scroll bearing the title of the book and the motto of the Prince of Wales, over Gothic tracery, ornament both covers.

A Record of the Black Prince. London, 1849.

157 ENGLISH binding of the 19th century. Black composition in relief; pierced, over red. (22.8 x 15.5 cm.)

The sides are covered with an elaborate design and a central cartouche containing an emblematic figure after one of the engravings in the book by W. Harry Rogers, with scrolls bearing the title of the book.

(*Bound by Leighton, Son & Hodge.*)
Quarles, Francis. Emblems. London, 1861.

LACQUER BINDINGS

158 PERSIAN binding of the 18th century; surface lacquer in a design of flowers and leaves. (20.5 x 13 cm.)

Persian manuscript.

159 PERSIAN binding in gold and colors painted on a green ground. (15.6 x 10 cm.)

Koran. *Arabic manuscript.*

160 PERSIAN binding; flowers and leaves painted on a gold ground. (11.1 x 7 cm.)

Koran. *Arabic manuscript.*

161 PERSIAN binding. The covers are painted with flowers and birds, and the doublure with figures. (21.5 x 13.7 cm.)

Koran. *Arabic manuscript.*

162 GERMAN binding of the 18th century; lacquer, inlaid with mother-of-pearl and silver in a Chinese pattern. (8 x 4.7 cm.)

Schreib-Calendar. Augsburg, 1766.

VELVET, SILK AND PAPER BINDINGS.

163 CUT velvet binding, in a pattern of leaves around an angel holding a shield with the title of the book. French, 19th century. (16.8 x 10.3 cm.)

The product of the "Romantic" period of French art, and cotemporary with the so-called "Cathedral" buildings.

Chroniques françaises de Gondar. Paris [n.d.].

164 HELIOTROPE velvet, stamped in gold, with a border of scrolls, and a central coat-of-arms. French binding of the 18th century. (10.1 x 6 cm.)

Les deux Magots. Paris [n. d.].

165 WATERED silk binding; French, 19th century. (12.1 x 7.1 cm.)

The covers are bordered with griffins,

sphinxes, and tripods, stamped in gold; in the center of each is a landscape painted in colors.

Almanach. Paris, 1812.

166 WHITE silk binding, painted with cupids, wreaths, and vases of flowers, in the style of the 18th century. In a case and slip-case of the same decoration. French, of the early 19th century. (12 x 7.8 cm.)

Dufrenoy, Mme. Hommage aux Demoiselles. Paris [1819].

167 GREEN silk binding, with a stamped gold border and back; in a case. French, 19th century. (11.5 x 7 cm.)

Les Mérite des Femmes. Paris [n. d.].

168 VELLUM, painted; Italian binding of the 19th century. (28 x 17.8 cm.)

A portrait of Ariosto, surrounded by a Greek border, is painted on the front cover, and Orlando Furioso, on the back cover.

169 VELLUM, ornamented with flowers painted on the under side. English binding of the 19th century. (19.9 x 12.5 cm.) An experiment by J. Zaehnsdorf.

Austin, Alfred. In Veronica's Garden. London, 1897.

170 VELLUM binding, gold tooled, with a colored engraving of *Mildigkeit* pasted on the front cover, and another of *Einigkeit* on the back cover; chased and pierced silver clasps. German binding of the 18th century. (17.1 x 10 cm.)

Gesangbuch. Altona, 1782.

171 RED paper, stamped with gold borders and hinges. English binding, 19th century.

Humphreys, H. N. Coins of England. London [n. d.].

172 PAPER binding, engraved, with colored pictures laid on. In a case of the same design. French binding of the 19th century.

Livre d'Amour. Paris [1815].

BINDINGS OF CURIOUS MATERIALS

173 COLORED beads strung on wires, and woven in a basket pattern. French binding of the 17th century. (10.3 x 6.5 cm.)

Les Pseaumes de David. Geneva, 1671

174 JAVANESE shark-skin bordered with the skin of a Florida gar-pike; a silver monogram and the seal of the Grolier Club are fastened on the front cover; jade bookmark in the form of a fish. American binding of the 19th century. (18.3 x 11.7 cm.)

The Grolier Club. Hand-list of editions of the Complete Angler. New York, 1893.

175 JAVANESE shark-skin in its natural color panelled with the same stained green, and ornamented with a gold framework in arabesques of flowers. The back is of lizard skin. American binding of the 19th century. By Tiffany and Company.

Portfolio.

176 JAVANESE shark-skin in its natural color, panelled with the same stained green and with Florida gar-pike skin; with a delicate gold framework. American, 19th century. By Tiffany and Company.

Portfolio.

177 WHITE human-skin, inlaid with black morocco, and tooled with arrows, death's heads, and knuckle-bones. American binding of the 19th century. (13 x 8 cm.)

Holbein, Hans. Dance of Death. London, 1898.

178 BLACK human-skin binding of the 19th century. (19.2 x 11.3 cm.)

Holbein, Hans. Dance of Death, engraved by W. Hollar.

179 HUMAN-SKIN binding by Zaehnsdorf. English, 19th century. (22.5 x 14 cm.)

Hollar, W., Engraver. The Dance of Death. London, 1816.

BINDINGS ORNAMENTED WITH CURIOUS MATERIALS

180 GREEN crushed levant binding, with a large gold-embroidered bee set in the front cover, by Petit. French, 19th century. (14.5 x 9.3 cm.)

The bee was cut from the throne of Napoleon III, in September, 1870.

Hugo, Victor. Chatiments. Paris, 1855.

181 THE covers are of wood; sunk into the front one is an early bronze placque representing The Virgin and Child before a throne, with angels and loves holding gar-

lands. Italian binding; probably of the 19th century. (15.2 x 10 cm.)

Rofario della Glioſa Virgine Maria. Venice, 1656.

182 CRUSHED levant, with a mosaic doublure by Meunier, and panels of faience painted by Théodore Deck. French binding of the 19th century. (22.1 x 14 cm.)

A faience panel on the front cover, Persian in design, contains the title of the book; one on the back cover, in Renaissance ornament, has the monogram *S. P. A.* There are three panels on the back, a central round one bears the portrait of Deck; corner bosses of faience.

Deck, Théodore. La Faïence. Paris, 1887.

EMBROIDERED BINDINGS—ON LINEN

183 ENGLISH binding of the 17th century; embroidered with colored silks and silver thread. (17.3 x 11.5 cm.)

The Vision of Jonah is represented on the

front cover, and *Jonah and the Whale* on the back cover; both pictures are framed by a cartouche and surrounded by flowers; the back is filled with flowers. The edges of the leaves are goffered and painted.

S., I. The Genealogies Recorded in the Sacred Scriptures. London, 1614.

184 ENGLISH binding of the 17th century. The figures on this remarkable example of embroidery represent Orpheus, disguised in Elizabethan costume, seated on a bank beneath two trees, piping to a cow, and a man in a listening attitude; and Daphne, partly nude, her arms already beginning to sprout, fleeing from the cavalier Apollo, who pursues her.

The flesh-parts and the cow are of embroidered silk, fastened on to the background; the clothes, leaves of trees and flowers are of linen worked in lace, or buttonhole stitch, padded and couched on; the tree-trunks are also stuffed and sewed on, and the ground and hair are done in various stitches in silk. A purl flower is on one cover. The back is in two long panels, and is embroidered with flowers, butterflies, trees, a rabbit, fish, and a snail, many of them in high relief.

185 ENGLISH binding of the 17th century. (14 x 9.6 cm.) Embroidered with silver and gold thread, and colored silks.

A crowned female figure, holding a dove in one hand and a snake in the other, is embroidered on both covers. Single flowers fill each of the four panels of the back. The inscription *Be Wise As Serpents And Innocent As Doves, For Where These Two In One Are Foun That Party May Expect A Crowne, And Shal A Crowne of Glory Have Being Free From Death, Hel And The Grave* surrounds both covers and the back in one frame.

Smith, Samuel. David's Repentance. London, 1637.

186 ENGLISH binding of the 17th century. (27.8 x 11 cm.) Fine needlework in colored silks and silver threads; pierced, and engraved silver clasps.

The design is the same as the above.

The Book of Common Prayer, London, 1638. *Bound with* The Holy Bible, 1638, *and* The Whole Book of Psalmes, London, 1638.

187 ENGLISH binding, 17th century; flowers, fruits, and birds are embroidered in colored silks on a silver background. (11.6 x 7.8 cm.)

Wither, G. The Psalmes of David, 1632, with The Hymns and Songs of the Church, 1623.

188 ENGLISH binding, 17th century. (14.3 x 8 cm.)

On the front cover is a kneeling figure of a man holding an anchor, and surrounded by clumsy branches; a somewhat similar figure ornaments the back cover. The faces and hands are of satin. A single flower fills each of the four panels of the back.

The Holy Bible. London, 1657.

189 ENGLISH binding, 17th century; embroidered with colored silks and silver thread. (11 x 6 cm.)

The New Testament. Cambridge, 1628.

190 ENGLISH binding, 17th century; embroidered with silks in a diaper pattern, with flowers in the lozenges and at the intersections of the lines. (10 x 7 cm.)

The Whole Booke of Psalmes. London, 1627.

191 ENGLISH binding, 17th century; calf, with the design worked in silver thread and cords, in high relief on linen which is pasted on the covers and back. (27.6 x 11.7 cm.)

The Whole Booke of Psalmes. London, 1682.

192 GERMAN, 18th century; embroidered with colored silks, gold and silver thread, and spangles. (20.4 x 16 cm.)

The Mother and Child, in very fine needlework, is surrounded by an elaborate pattern delicately executed. (A fragment.)

193 GERMAN binding, early 19th century; embroidered with colored silks, gold thread and spangles. (18 x 10.3 cm.)

The arms of George III. are on one cover and a basket of flowers on the other.

Staats-Kalendar, 1803. Lauenberg.

194 ITALIAN binding, 17th century; colored silks and silver threads. (37.3 x 25.5 cm.)

The coat-of-arms of Pope Benedict XIII., to whom the book belonged, is embroidered on both covers.

Kempis, Thomas à. De Imitatione Christi. [n. p., n.d.]

195 AMERICAN binding, 19th century. (20.8 x 13.7 cm.)

Lacroix, Paul. Ma République. Paris, 1902.

EMBROIDERED BINDINGS—ON VELVET

196 DUTCH binding, early 19th century; embroidered with gold and silver

thread, cord, braid and guimp. (10.3 x 5.7 cm.)

The design is couched on, in the style of decoration much used in France on leather binding of the period.

Guarini, Battista. Il Pastor Fido.
Amsterdam, 1678.

197 ENGLISH binding, 17th century; maroon velvet embroidered with silver thread; silver clasps. (11 x 5.4 cm.)

198 FRENCH binding of the 17th century; purple velvet, embroidered with gold and silver thread and wire, and colored silks.

In the middle of each cover are the arms of Marie de Médicis, and, in alternate corners, the fleur-de-lis, and an *M* surmounted by a crown. The back is covered with a series of fleurs-de-lis.

Loyos, Jean de. L'Eupheme des François.
Bordeaux, 1615.

199 FRENCH binding, 19th century; embroidered with colored silks and gold thread, in a conventional pattern. (16 x 10 cm.)

Maintenon. L'Esprit de l'Institut. Paris, 1808.

200 GERMAN binding, 18th century; embroidered with metal and colored threads. (34.5 x 22 cm.)

A monogram, *H. W. H.*, surmounted by a crown, on the front cover.

Unterthanigſte Freudens-Verzeigung. . . . 1741.

201 GERMAN binding, 18th century; black velvet, embroidered with black beads in a pattern similar to those on French mosaic bindings by Le Monnier; chased silver clasps with death's heads. (9.4 x 16.7 cm.)

Das Neue Teſtament. Zürich, 1740.

202 GERMAN binding of the 18th century; green velvet, embroidered with silver thread, and spangles. On the front cover the initials *C. C.*, and on the back cover *M. R.*, surmounted by a coronet. (14 x 8 cm.)

Xavier (St. Francis). Zehn Freytägige Verebrung. Cologne, 1750.

203 ITALIAN binding, 18th century; red velvet with a heavy gold thread border around the covers and back. (18 x 12.6 cm.)

Missale Romanum.

204 SPANISH binding, 18th century; black velvet, with gold and silver plate, purl,

thread, spangles and pieces of metal, and colored silks. (35.4 x 25 cm.)

A remarkable border in the Italian Renaissance style, with twenty medallions of metal copied after antique cameos, surrounds both covers. In the center of the panels so formed are the arms of Charles IV. of Spain, embroidered and appliqué.

205 SPANISH binding, 17th century; embroidered on velvet; with elaborate corner-pieces of gold bullion, and a central coat-of-arms, of Philip V. of Spain(?), in gold, silver and colored silks. The back is in one long panel. The clasp is of pierced and filigree silver, with a monogram in gold wire. (23.3 x 6.3 cm.)

Zatrilla, Joseph. Engaños y Desengaños del Profano Amor. Naples, 1688.

206 STAMPED black velvet binding, embroidered with white beads of different sizes and kinds, and black jet corner-pieces, in the Chinese style of Le Monnier. German, 18th century. (13.2 x 6.8 cm.)

Catechismus. Zürich, 1754.

EMBROIDERED BINDINGS—ON SILK AND SATIN

207 DUTCH binding, 17th century; purple silk, embroidered with gold thread, seed pearls and colored silks. (19.3 x 12.5 cm.)

A border of flowers in colors surrounds a central medallion, and corner-pieces of gold thread and pearls. On one cover the medallion contains a figure of *Faith* in fine needlework; on the other, *Hope*. The back is divided into panels containing figures like the corner-pieces. The edges of the leaves are goffered.

Het Nieuwe Testament. Middelburch, 1616.

208 DUTCH binding, 18th century; red satin, embroidered with colored silks, silver thread and wire. (17.4 x 11 cm.)

In the center of each cover, surrounded by branches of flowers and birds, is a medallion framed with silver cord. The front medallion represents *The Woman of Samaria;* the back one, *The Virgin and Child*. The back has panels of flowers and birds.

Biblia. Leyden, 1599.

209 DUTCH binding, 18th century; white silk, embroidered with colored silks, silver threads, braid, spangles and tinsel. (9.8x5.5 cm.)

On the front cover is a bunch of flowers; on the back cover, two winged and flaming hearts.

Almanach. Amsterdam [1781].

210 DUTCH binding, 18th century. White silk, embroidered with colored silks, silver threads, and spangles.

A wreath of flowers around the motto *Ne M'Oubliez Pas*, on the front cover, and a weeping willow and a tomb on the back cover.

Almanack. Amsterdam [1702].

211 ENGLISH binding, 17th century. (11 x 5.3 cm.)

Embroidery of colored silks, silver thread, cord and spangles on white satin.

On each cover is a large flower within a heavy cartouche; on the back, conventionalized flowers in five panels.

The New Testament. London, 1627.
With the Third Part of the Bible, London, 1626.

Two volumes, doubled.

212 ENGLISH binding of the 17th century. (8.7 x 4.7 cm.)

White satin, embroidered with a large tulip in colored silks, and a stem in gold threads.

Book of Psalmes. London, 1637.

213 ENGLISH binding of the 17th century; embroidered with colored silks, gold and silver thread and cord, purl and spangles. (22.7 x 17 cm.)

A large tulip in needlework, and other small flowers in purl, fill the middle of both covers; they are protected by a raised arch of silver which springs from the bottom of the cover; needlework tulips and other flowers and leaves, some in purl and some in silk, are arranged with a nice sense of decoration around the outside. Small purl flowers and silk flowers are embroidered in the five panels of the back.

Biblia. Venice, Renner, 1483.

214 ENGLISH binding of the 17th century; embroidered with colored silks, silver and gold cord and thread, purl and spangles. (22.8 x 16.5 cm.)

The arrangement of both covers is the same. Four round corner panels and a large central lozenge are formed by a frame-

work of gold cord, somewhat sparingly combined with silk needlework, in a design of unusual beauty. The corner panels have large needlework flowers, the central panel an episcopal coat-of-arms of embroidered silk appliqué, with a crest of an angel having gold and silver wings and the tunic and the face painted; four other panels contain birds and insects. The background is covered with spangles. The back is treated like the corner-pieces.

215 ENGLISH binding, 17th century; white satin, embroidered with colored silks, silver cord and thread, purl and spangles. (15.2 x 8.5 cm.)

A rose within a circle, with flowers and leaves above and below, ornaments both covers; the back has four panels each with a large flower.

The Holy Bible. London, 1635.

216 ENGLISH binding, 17th century; executed with gold and silver threads, purl, spangles, and colored silks. (33.3 x 22 cm.)

The covers have a representation of *The Garden of Eden* and *The Fall*, and, at the bottom of each, the inscription *A Dream*. The back has four panels filled with birds,

insects, trees, and other forms. The edges of the leaves are goffered and painted.

The Book of Common Prayer, with Holy Bible, Book of Psalms, and Hymnal. London, 1607.

217 ENGLISH binding, 17th century. (17 x 11 cm.)

The front cover has a representation of *Rebecca and Jacob;* the back cover *The Sacrifice of Isaac;* in panels on the back are a fruit-tree, a parrot, a rose, and a cat. The clasps are missing. The edges of the leaves are goffered and painted.

The Book of Common Prayer. London, 1642.

218 ENGLISH binding, 17th century; silk, embroidered with colored silks, spangles, silver thread, and silver wire; pierced silver clasps. (10.6 x 5.5 cm.)

Each cover has a cartouche, made of silver thread and embroidery, containing a cherub's head, and surrounded by flowers.

The Booke of Common Prayer. London, 1630.

219 ENGLISH binding, 17th century; black satin, with silver thread and guimp embroidery. (27.6 x 11.5 cm.)

A conventional ornament with *I* on one side and *T* on the other, is framed by an

oval panel having corner-pieces of a similar character. The back is broken into panels by embroidered bands.

The initials are those of John Trickten, who received the book from Anne Sadlier, daughter of Sir Edward Coke, Lord Chief Justice of England.

The Book of Common Prayer, London, 1636, with The Holy Bible, 1612, and The Whole Book of Psalmes, 1613.

220 ENGLISH binding, 17th century; white silk, embroidered with gold and silver, and colored silks. (16 x 10.3 cm.)

A vase with sprays of large flowers, extends from the back into the covers; trees, birds, flowers, insects, and a snake fill the rest of the boards.

Godly Observations. *Manuscript written about 1620.*

221 ENGLISH, 17th century; silk, embroidered with colored silks, and silver threads, and ornamented with miniatures painted on vellum. (21.7 x 16.5 cm.)

The covers are bordered with gold cord couched on; in each corner is an intertwined rose and lily surmounted by a silver crown. In the middle of the front cover, framed by crossed branches of laurel and palm, and surmounted by a crown, is a miniature of

Charles I., copied from a colored engraving in the book, after the portrait by Nicolas Van Der Horst; on the back cover, similarly framed, is a miniature of Queen Henrietta. The back is broken into panels with gold cord. The silk of the doublure is painted with flowers.

Le Serre, J. P. de. Le Miroir qui ne Flate point, dedié à leurs Majestez de la Grande Bretagne. Bruxelles, 1632.

222 ENGLISH binding of the 17th century; silk embroidered with gold and silver thread, cord, braid and spangles; the figure of a man on both covers; silver clasps. Book-mark. (15 x 9 cm.)

Bible, London, 1650, with The Whole Book of Psalmes. London, 1649.

223 ENGLISH binding of the 17th century; white satin embroidered with colored silks, gold cord and thread, purl, and spangles. (10.4 x 5.8 cm.)

A large branch of leaves and flowers is on the covers, and a single flower with leaves is worked in each panel of the back.

Booke of Psalmes. London, 1643.

224 ENGLISH binding of the 17th century; embroidered with silver thread, purl,

spangles, and colored silks on white satin. (10.4 x 5.2 cm.)

The New Testament, London, 1633, with The Whole Booke of Psalmes. London, 1634.
Two volumes bound double.

225 ENGLISH binding of the 17th century; black silk, with couching of gold and silver threads, purl, and colored silks. (17.6 x 11.5 cm.)

Flowers and leaves in a vase are embroidered on both covers; the four panels of the back have flowers, a dog, and a stag.

The Book of Common Prayer. London, 1642.

226 ENGLISH binding of the 19th century; embroidered and appliqué with colored silks and spangles. (23.3 x 13 cm.)

Adelaide, Jules. La Légende du Violon de Faiënce. Paris, 1895.

227 ENGLISH binding, 19th century. (9.3 x 5.8 cm.) Pink silk embroidered with colored silks, gold threads, cord and spangles.

A conventionalized tulip growing out of the ground, with a cloud over it, appears on both covers. A single flower is in each panel of the back.

The Book of Common Prayer. London [n. d.].
With Hymns Ancient and Modern.
Two volumes bound double.

228 ENGLISH binding of the 19th century; green silk by Miss May Morris. Embroidered with colored silks, gold braid and beads. (20.2 x 23.7 cm.)

A conventional pattern of flowers and leaves in the manner of Cobden-Sanderson is used; the initials *E. L.* and *A. C.* on the front cover.

Lefebure, E. Embroidery. London, 1888.

229 FRENCH binding of the 17th century; red silk, with appliqué silk panels; embroidered with colored silks, silver thread and cord, and spangles. (8.6 x 5.3 cm.)

L'Imitation de Iesus. Paris, 1642.

230 FRENCH binding of the 17th century; a painted and embroidered head of Christ surrounded by a heavy cartouche of gold cord, filled in solidly to protect the delicate surface, and needlework flowers, ornaments the front cover. Framed in the same way is a miniature of The Virgin on the back cover. Both paintings are copied from engravings in the book. The back is embroidered with flowers and leaves. (19.5 x 13 cm.)

Exercise Spirituel. Paris, 1664.

231 FRENCH binding of the 18th century; gold thread framework around colored engravings of Cupid. The picture on the front cover has the inscription: *Il est d'une humeur fort oubligeant;* that on the back cover, *Les troi inevitables.* (9.5 x 5 cm.)

Etrennes Mignonnes. Liège, 1768.

232 FRENCH work of the 18th century; a panel of velvet, embroidered with gold thread and cord and spangles, is set in a frame of straight-grain morocco, stamped with gold. (22.6 x 16 cm.)

233 FRENCH binding of the 18th century; white silk, embroidered with colored silks, gold thread and spangles in a typical pattern of the period; a mirror and card-case in the doublure. (9.8 x 5.7 cm.)

Les dons de l'amour. Paris [1799].

234 FRENCH binding of the 18th century; white silk, embroidered with colored silks, gold and silver, and spangles. (9.3 x 5.5 cm.)

Etrennes Mignonnes. Liège [1790].

235 FRENCH binding of the 18th century; white silk, with a pattern of flowers, in the Chinese manner, in gold wire and thread, purl, beads, and spangles. (14.2 x 8.5 cm.)

Almanach de Milan. Bruxelles, 1788.

236 FRENCH binding of the 18th century; red satin, embroidered with colored silks, gold and silver. (9.7 x 5.5 cm.)

Etrennes Mignonnes. Liège, 1776.

237 FRENCH binding of the 18th century; colored silks, and gold thread, braid and guimp, and purl, on white satin. (9 x 5.8 cm.)

Heures de'die'es au Roy. Paris, 1709.

238 FRENCH binding of the 18th century; white silk, embroidered with colored silks, silver and gold threads, purl, and spangles; a miniature, framed in brass and covered with glass, is set in the middle of each cover; a mirror and a card-case in the doublure. (9.7 x 5.8 cm.)

The miniature on the front cover represents the head of a woman, and is painted

on ivory, with the jewels of tinsel pasted on; that on the back cover represents an altar with two hearts on it, and is made of gold wire and tinsel.

Le Triumph de la Vertue. Paris [n. d.].

239 FRENCH binding of the 18th century; white satin, embroidered with silver threads, colored silks, and gold and silver spangles. (10.1 x 5.5 cm.)

In the middle of each cover is a framed miniature painted on ivory; one is the portrait of a man; the other represents Cupid, with the anagram *O. B. I. C. Lui* beneath it.

La Pratique des Amans. Paris [1788].

240 FRENCH binding of the 18th century; white silk, embroidered with gold and silver threads, and having medallions on vellum, in the middle of each cover. (12.5 x 9.8 cm.)

A framework of flowers, birds in a nest, and a true-lovers'-knot frames the front cover medallion, which bears the initials *H. M.*, made of small flowers. The back cover medallion contains a quiver, tambourine, doves, flowers and music.

Almanach. Liège, 1779.

241 FRENCH binding of the 18th century; pink silk, embroidered with silver braid, guimp and spangles; the needlework surrounds and frames emblems painted on vellum, and covered with isinglass. (8.6 x 5.3 cm.)

Heures. Paris, 1752.

242 FRENCH binding of the early 19th century; white satin, embroidered with colored silks, gold thread and cord, and spangles. A narrow brass frame, in the center of each cover, contains a miniature painted on ivory and covered with glass. One painting represents a child carrying a flower; the other, a cupid chopping a heart with an axe. (9.8 x 6 cm.)

Les Souvenirs d'un Troubadour. Paris, 1815.

243 FRENCH binding of the 19th century; white satin embroidered with colored silks, gold thread and cord, and spangles; with the arms of the Queen of Portugal on the front cover, and a bird on the back cover. In a remarkably fresh and perfect condition. (10.2 x 5.5 cm.)

Diario Ecclesiastico. Lisbon, 1833.

244 FRENCH binding of the 19th century; white satin, embroidered with colored silks, gold thread and cord, and spangles; with the arms of the Queen of Portugal on the front cover, and two men and a dog, under a tree, on the back cover. (10.2 x 5.5 cm.)

Diario Ecclesiastico. Lisbon [1824].

245 FRENCH binding of the 19th century; green silk, with embroidery of gold cord and thread, and gold and colored spangles around central portrait miniatures, painted on ivory and covered with isinglass. A looking-glass and a card-case are in the doublure. (9.6 x 7.2 cm.)

Almanach de Liège. Liège, 1813.

246 FRENCH binding of the 19th century; embroidered with gold thread and cord, and gold and colored spangles. The monogram *EJ* is worked on both covers. (9.8 x 4.5 cm.)

Le Nouvel Almanach de Poche. Lille, 1828.

247 GERMAN binding of the 18th century; pink silk, embroidered with gold thread and cord, and spangles. The border is in a

pattern similar to that used by French binders of the period, and surrounds a monogram surmounted by a coronet. (9.3 x 5.8 cm.)

Schreib-Calendar. Hamburg, 1779.

248 GERMAN binding of the 17th century; white satin, with silver wire and thread, and spangles used in the embroidery, part of which is in high relief; clasps formed of small crucifixes. (15.5 x 7 cm.)

Communion-Buchlein. Nuremberg, 1689.

249 GERMAN binding of the 18th century; white silk back and blue silk covers, embroidered with colored silks and gold thread, and painted. (26.8 x 7.4 cm.)

The Good Shepherd is represented on the front cover, and *St. John the Baptist* on the back cover; the back has a scroll of flowers and leaves. The flesh-parts are painted.

Communion-Buchlein. Nuremberg, 1704.

250 GERMAN binding of the 18th century; white satin, embroidered with gold thread, and gold and silver tinsel in a diaper pattern. (10.5 x 6.5 cm.)

Almanac de Goettingen, 1779.

251 GERMAN binding of the 18th century; green silk, embroidered with gold thread and cord, spangles and pieces of metal; a mirror in the front doublure. (8.6 x 5.4 cm.)

Sack-Kalendar. Wien [1800].

252 RED straight-grain morocco, tooled in gold; with a panel of white watered silk, embroidered with the arms of a cardinal in colored silks, gold and silver thread, and spangles, pasted on the front cover.

Portfolio.

253 ENGLISH binding of the 17th century; brocade silk embroidered with plaited and crinkled straw, couched on the boards. (16.5 x 11.3 cm.)

Rush, Anthony. A President for a Prince. London, 1566.

254 AMERICAN binding of the 19th century; embroidered by the Society of Decorative Arts. Pink satin, with a reproduction in green and white silks, and gold thread, of an eighteenth century mosaic binding by Le Monnier, on a copy of *La Sainte Bible* which is in the British Museum.

Wheatley, H. B. Les Reliures Remarquables.

255 AMERICAN binding of the 19th century. (17.7 x 10.8 cm.)

B., E. V. Ros Rosarum Ex Horto Poetarum. London, 1885.

256 AMERICAN binding of the 19th century; on yellow silk.

The same.

257 AMERICAN binding of the 19th century. (22 x 17.8 cm.)

Davenport, Cyril. English Embroidered Bindings. London, 1899.

258 AMERICAN binding, 19th century; satin, embroidered with colored silks and ribbands in a design of scrolls and flowers. (20.2 x 13.2 cm.)

Adeline, Jules. La Légende du Violon de Faïence. Paris, 1895.

259 AMERICAN binding of the 20th century; white silk, embroidered with ribbands, in pink, blue and greens, forming flowers, in a design of corner-pieces and a central wreath, on both covers, and worked solid for most of the height of the back. (17 x 10.4 cm.)

Keats, John. Poetical Works. London, 1854.

BOOK-CASES

260 BRASS book-cover. (5.7 x 3.5 cm.)

261 KORAN-CASE; silver-gilt, chased and set with corals, and a large piece of rock-crystal; the lid is fastened at the ends by means of a long pin secured with triple chains. Persian. (12 x 9 cm.)

262 KORAN-CASE, silver, and silver-gilt, repoussé and pierced; a Russia leather strap with brass ornaments is fastened to the top to suspend it by. Persian. (15.2 x 10.2 cm.)

263 KORAN-CASE, of steel, without ornamentation.

264 KORAN-CASE, silver and silver-gilt; chains to carry it by, are fastened to the top. Persian. (14 x 19.5 cm.)

265 KORAN-CASE; silver and silver-gilt. Persian. (9 x 14 cm.)

266 KORAN-CASE; silver, and silver-gilt. Persian. Mended with old Japanese leather.

267 BOOK-COVER, embroidered with colored silks and gold threads on satin. American, 19th century.

268 BOOK-COVER, linen, embroidered with colored silks, and gold and silver threads. American, 19th century.

269 BOOK-COVER. American, 19th century.

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